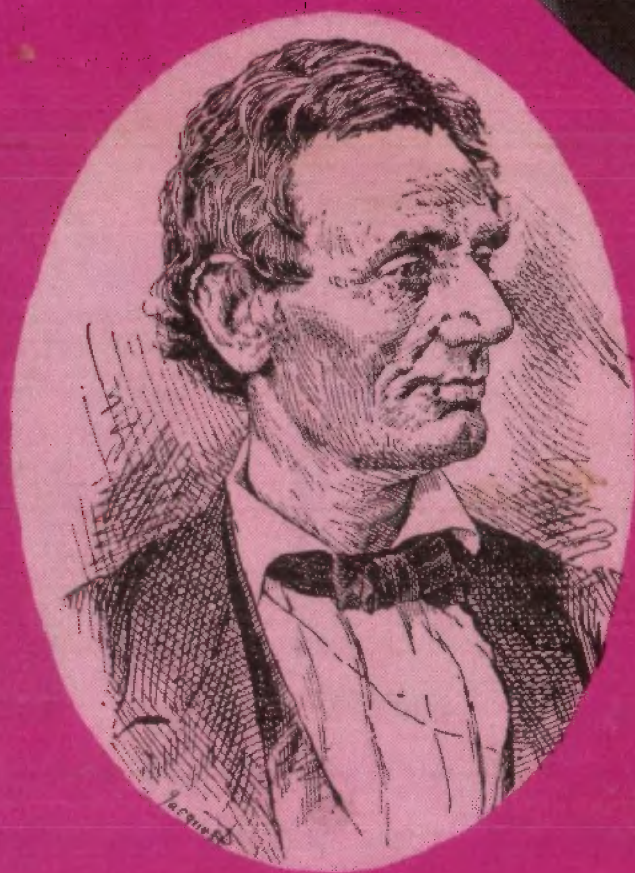


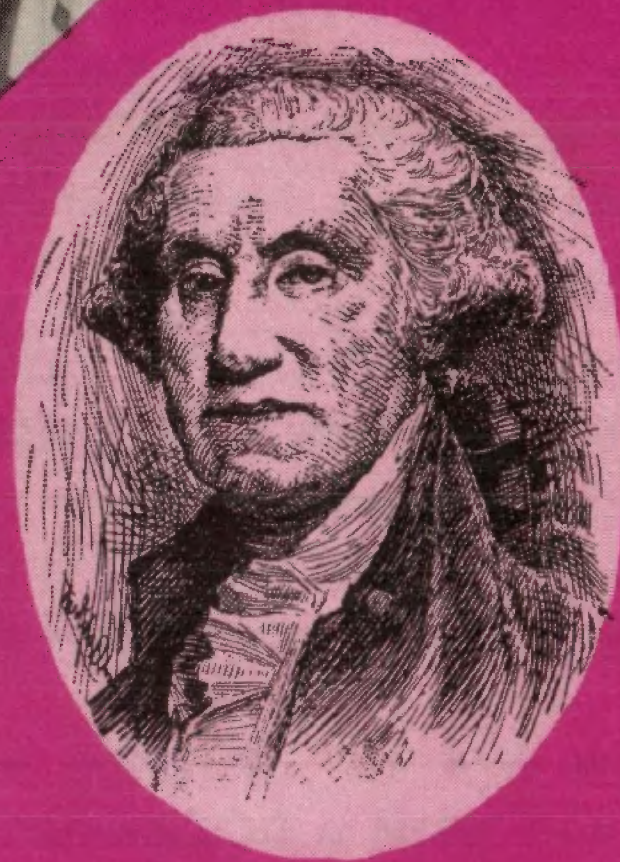
# *Sets in Order* ★

25¢

The Magazine of SQUARE DANCING



FEBRUARY 12



FEBRUARY 22

FEBRUARY, 1956

VOL. VIII NO. 2



# *We're letting the cat out of the bag*

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## **Sets in Order**

462 NORTH ROBERTSON BOULEVARD  
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Bob Oggood



# The FLORIDA STORY



OR — "CIRCLE SOUTH AND LET A LITTLE SUNSHINE IN YOUR MOUTH" . . .

**Q**UESTIONNAIRES sent to key spots in Florida come up with some revealing answers about progress of square dancing in that lush state. The following survey doesn't attempt to present complete details, but it does provide an interesting general picture of what's going on. Contrary to popular belief, which would have square dancing flourishing only in the winter months in Florida, there is, almost without exception, dancing all the year around. Many areas have a drop-off in the summer, but — since so many of the dancers are local and not just winter visitors — it is possible to find some square dancing in most sections every month of the year.

In Pensacola, the popularity of summer water sports digs into square dance attendance. In Jacksonville, the dancers get together for beach picnics in the summer. In Tampa, summer visitors move so rapidly, there is a 30% drop-off. In Lakeland, two local callers merge their clubs for the summer dances. Bradenton features mostly winter dancing. The upsurge into the Winter Season comes in November or early December.

## Dancers Return

Many dancers return each winter to repeat the fun of previous years. This, plus local dancers makes a pretty grand total of square dancers in the State of Florida. Total dancers

in roughly mapped-out geographical locations vary from 100 to 3000! The average in a given area is 400-500, with club dances having from 35 to 100 people regularly attending.

Most of the dancing takes place in Community Buildings, "Y's," schools, private studios, and clubs. At trailer parks they dance outdoors or indoors in the recreation halls. If you thought that most Florida dancers were retired folks and so approaching their Golden Years, you were wrong. The average age group dancing is the same as everywhere else in the country — from 30 to 55 years. West Palm Beach dancers range from 12 to 80, however!

## The Caller Crop

Most of the "going" Florida callers are local. Especially active, aside from indefatigable stand-bys like Jimmy Clossin and Don Armstrong are the following: Pensacola — Cliff King, Geo. Eddings, the Bills Dyer, Kimes, Bolger and Julian Olsen; Jacksonville — Bill Camp; Daytona Beach — Geo. Hoyt, Chas. Chaney, Dr. A. Hixon, Ruth Van Dryness; Tampa — Jim Galloway, Jim Pearson, Roy Kennedy; Lakeland — Howard Parrish, Paul Noble, Dr. Frank Haskins, Pete Hemstead; St. Petersburg — Jim Pearson, Bob Mosher, Gus Walsh, Bill Muench; Clearwater — R. R. Orcutt, Walsh, Earl Manns, Corb Echols, Dennis Birchard. In Bradenton winter visitor callers are Roy Hardy, Frank Smart, Bill Cook, who present the "Ford style," and Bob Lindstrom and Watie Waterworth who lean more towards the "Western." Lake Worth has Mary Leitheuser, Ty Perssons, Jack Davis, Bill Embury, Harold Emery; West Palm Beach the same plus Tom Butler; Miami — Gene Bayliss, Geo. Campbell, Gordon Blaum,



Opening night at Mary's Dance Studio, Lake Worth. Mary Leitheuser is owner.

Photo by Dick Haeseler



Lester Linn, Helen Neilson, Bob Adams, Tony Simson, and winter visitor Ed Stewart. It is a goodly clan and all have made fine contributions.

### Types of Dances

Most of the areas feature beginner classes and some 50% have what are termed "advanced" groups, mostly closed. Popular squares are Smoke on the Water, Caribbean, Alabama Jubilee, and lots of Hash. Favorite rounds? Salty Dog Rag and Mr. Guitar lead by a wide margin, plus Mannita Waltz and old favorites like Glow Worm and Varsouvienne. In most areas, folk dancing and some contras are included in the dance programs.

### Looking Ahead

The future of square dancing in Florida seems pretty well assured because, as in every other successful square dance area, there are selfless men and women who work hard for the continuance of this vitally important recreation. The "growing pains" which seem current in some spots are prompting good action on the part of both dancers and callers to unify the effort. One big step forward is considered to be the decision made at a recent meeting of the Southeast Florida Folk and Square Dance Callers' and Teachers' Assn., to help form a dancers' organization.

Specifically, in Pensacola there are now 3 adult clubs. More are planned for 1956. A teenage club is flourishing. In Daytona Beach, Gordon Hoyt specializes in dances which can be taught to a "floating" crowd in not more than two minutes. They dance on the Boardwalk at the famous beach in the summer. Dr. A. E. Hixon teaches the blind to square dance. In Tampa, Bill Muench and others are teaching adult classes of local people to insure the strength of the square dance activity the year around. "Name" callers coming in add interest.

Buttons and Bows; Denim and Calico Clubs of Lakeland circle the hall in a combined dance.



*Editor's Note: Sets in Order will feature stories like this on outstanding square dance areas from time to time. Let us know if you like them.*

In the Lakeland area the picture is rosy. Changes in club organization are being made, couple dancing is catching on, and contras are being introduced. In St. Petersburg, an all-out effort is being made to enroll local folks in beginner classes to offset constant shifting of winter crowds. In Clearwater the Chamber of Commerce has sponsored dances for 7 years. Since visitors come from all over the world, the dance level is kept low. Square dancing is featured in several halls in winter. On Saturday nights they average about 25 squares for "Old Timer Ford" dances.

### And All Around

In Palm Beach a judicious introduction of round dances is helping to stimulate interest. Here is where the organization of dancers into a general association will also inject a sturdy note. In Miami, many leaders are due much credit for the square dance upswing, including Jack Woody, an extremely co-operative member of the Recreation Dept., Helen Neilson of the YWCA, and many others. Classes throughout the year are growing larger and the sponsorship of nationally known callers sparks excitement. The "Y" maintains a telephone service where visitors may obtain square dance information. More "one night stands" are introducing non-dancers to good square dancing. There is an increasing interest in club round-ups.

All in all, it looks like square dancing in Florida is flourishing as the green palm tree.

Dancing on the Boardwalk at famous Daytona Beach  
Daytona Beach Area Photo





# WHISPERING

By Ed Gilmore, Yucaipa, California

**Record:** With Calls by Ed Gilmore, Balance No. 102-B

Instrumental by the Boom-Chuck Boys No. 202-B

## **Introduction:**

**Allemande left your corner and you walk right by your own  
A right hand 'round the right hand girl, a left hand 'round your own,  
Ladies chain, three-quarters turn the same old way  
Roll away a half sashay, swing your own she's comin' your way  
A left hand 'round the corner, Dos-A-Dos your partners all  
Once around and weave the ring you weave it 'round the hall  
Weave 'till you meet your own and promenade her home  
Promenade her home today . . .**

## **Figure:**

**All four ladies chain across and couples one and three  
Right and left across that set and turn her there for me  
All four ladies chain again and couples two and four  
Promenade half way and then leave her there and all four men  
Star across and turn your opposite with a left hand swing  
Swing the corner lady and you promenade the ring**

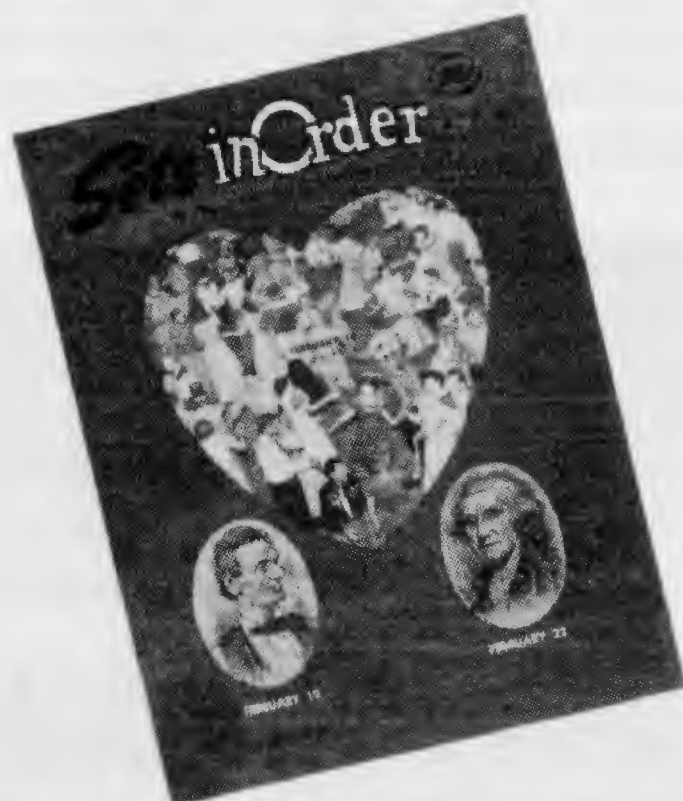
(Music only for 16 beats)

Repeat figure for heads, then call introduction for middle break. Call the figure twice for sides, substituting the following lines for the first three lines of the figure:

All four ladies chain across and couples two and four  
Right and left across the set and turn her there once more  
All four ladies chain again and couples one and three, etc.

Then use the introduction for a closer.

SEQUENCE: Intro—2 figures (heads)—Middle Break—2 figures (sides)—Closer.



## **ON THE COVER**

February lends itself beautifully to "theme" parties, so we've shown on our cover three of the "main attractions" — Washington, Lincoln, and Valentine's Day. You can take your pick.





"Van"

# Meet a Couple of SAN DIEGO Callers



"Frank"

Two representative gents from San Diego's calling roster will have a real lively job for the 5th National Square Dance Convention in that California city on June 22-24, for with jig-saw puzzle skill they must fit neatly into the 3-day calling program the 500 or so callers who are expected to attend the Convention. Here they are . . . Co-Chairman, Program Committee.

## VAN VAN DER WALKER

Van and his wife, Dot started square dancing eight years ago under the tutelage of Maria Fielding of the San Diego Recreation Dept., who later encouraged him to call. "The poor gal was really in a bind," comments Van.

He was General Chairman of the first and second very successful Fiestas de la Cuadrilla, and of the First Cavalcade of Square Dancing, held in Balboa Bowl in connection with the Fiestas. He was charter member and helped organize both the San Diego Square Dance Assn. and Callers' Assn. and has just finished organizing the callers' Swap Shop. Not only is he Co-Chairman of the Program Committee for the 5th National Convention, but "doubles the dose" as an advisor to the Convention Executive Board.

Among clubs Van has organized and calls for still are Town Squares and Star Twirlers, as well as the groups for Convair Recreation Dept. Dot handles beginner classes for this company and Van takes over for the intermediate and advanced groups.

Van has written several square dances and thinks that the free exchange of ideas between callers and areas is essential to continuance of square dancing. Van also says that he could not possibly have fulfilled all of the jobs he's done in his beloved hobby if it hadn't been for full co-operation from dancers and leaders in his area. "One man doesn't do it all by himself — and of course, Dot was right there beside me all the time."

Van's regular work is as a supervisor for San Diego Gas & Electric. He and Dot have two married children and a granddaughter who "at 16 months really knows a hoedown beat."

## FRANK DYSON

Frank started square dancing in 1948 when his wife Rhoda and a friend contacted all their friends and neighbors, obtained Roy Close to instruct, and formed a square dance class. This group later became Circle Eight Square Dance Club and Frank was its first president. He soon started calling for the fun of it, developing a smoothly enjoyable style, and called twice a month for a family group.

In 1949 Frank started teaching a class under the sponsorship of the North Island Civilian Recreation Assn. This group evolved into the Promenaders Club and he still calls for them on Wednesdays. In January, 1950, another class became the Huff-N-Puffers for which Frank calls on Fridays. Rhoda and he have developed several childrens' and teen-age exhibition groups who have appeared at the Fiestas de la Cuadrilla, various other festivals, and on TV. He particularly enjoys teaching beginners and has large classes each fall. Both the Dyson daughters, Delores, 14, and Frances, 13, are enthusiastic square dancers and help in teaching squares and rounds. By day Frank is a supervisor at the Naval Air Station.

Frank served on the committees that organized the San Diego Square Dance Assn., Heartland Square Dance Federation, and Heartland Callers' Assn., and he and Rhoda have been active in all of the Fiestas. He is a 2-year Asilomar man, called at the 1st National Convention, and last year his clubs and classes sent him to the 4th Convention at Oklahoma City.

Co-Chairman with Van of the 5th National, Frank knows he will be a busy lad keeping six halls going at the same time.



# The SQUARE DANCE PICTURE



Below—Do the folks in this square look like they might be closely related? Well, they are! About as closely as possible, since they are all Milt and Naomi Perkins of Bakersfield, California. The Perkinses had real fun concocting this "fooler."



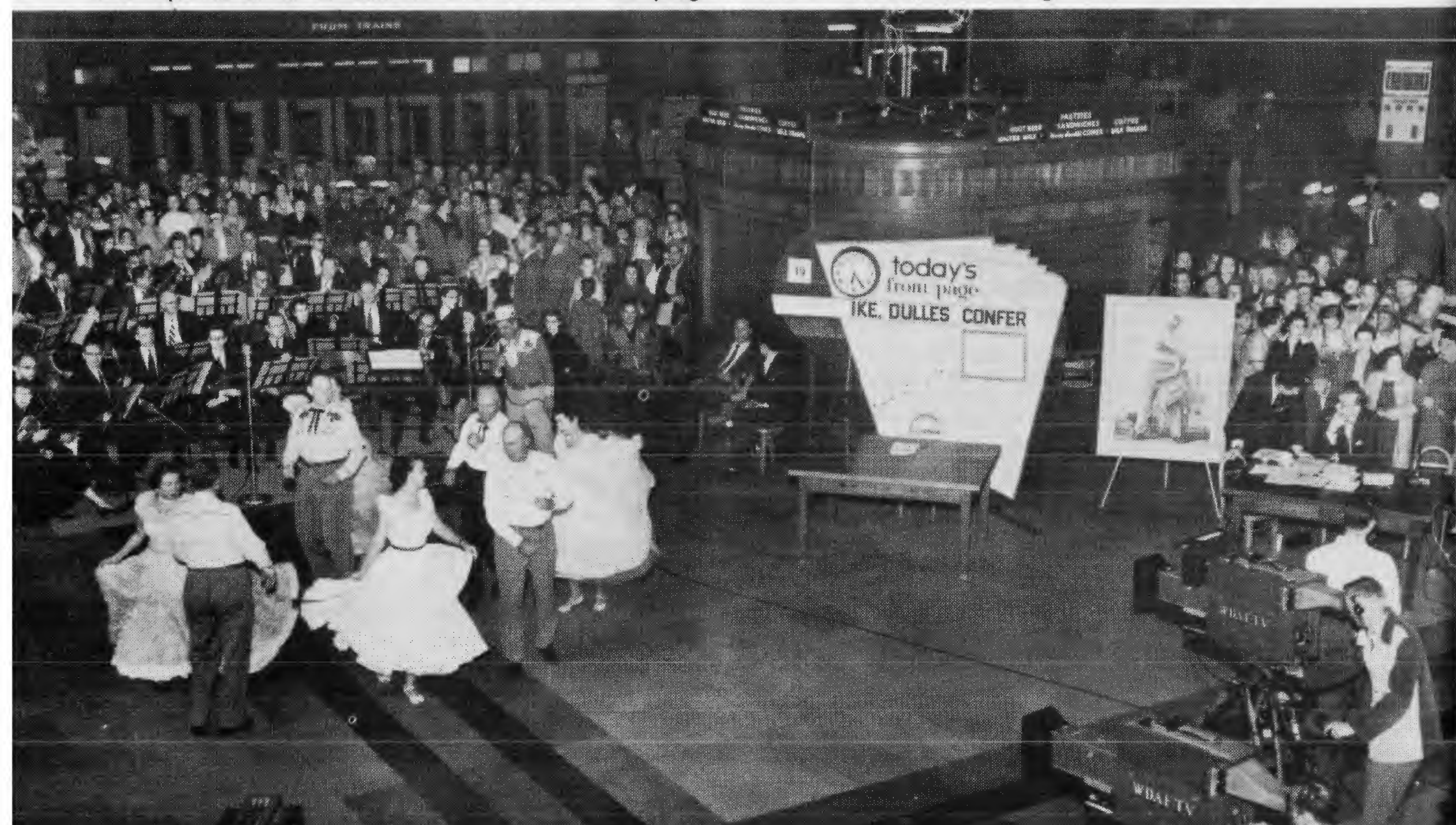
Above—Meet the "long and short" of square dancing in Pendleton, Oregon. These members of the Junior Country Cousins are Leonard Keller, II; his sister, Nola, 10; Ronald Pelletier, 16, and 6'3" tall; and Janis Wining 14. The group is sponsored by the Rieth P.T.A. and instructed by Johnnie and Jan Bauer of Pendleton.



Above—Jeanette Martin of Birmingham, Ala., has no problems with square dance clothes. Husband Bob learned to sew as a child and now his next-to-favorite hobby is designing and making new creations for his law. In the picture Bob is levelling a hem for Jeannette as she prepares to participate in a fashion show.

Photo by  
Birmingham Post-Herald

Below—Kansas City square dancers put their hobby on Coast to Coast NBC-TV recently on Dave Garroway's, "Today" program, during all 3 hours of the performance. In the picture you see dancers in the West Lobby of Kansas City Union Station, with the full complement of camera batteries and orchestra—even an audience. Two squares of K. C. dancers alternated on the program with Eli Wheat, Jr., Calling. Time—5 to 8 A.M.





# *You're Selling Square Dancing with a*

# ONE NIGHT STAND

*By Al Scheer, Dearborn, Michigan*

**Y**ES, many of us came into square dancing by way of a chance P.T.A. dance, or a Boy Scout fund-raising dance; still, have you ever shuddered at the thought of the many folks who are exposed to square dancing in this manner and left swearing they had all they wanted — they'd had it?

Too many callers regard the one night stand as simply an added source of revenue, something to be done when there are no good jobs scheduled. Why? They're hard work, these one night stands, but they are also a golden opportunity to recruit new dancers.

Many folks who attend a one night stand think of square dancing in terms of what they have seen on T.V. I have talked to non-square dancers and have learned the hard way that square dancing is considered a type of hill-billy entertainment to which folks go dressed in overalls, straw hats and tattered shirts.

No one night stand is complete without the folks who have square danced once or twice, and know ALL about it; these present as great a problem as a few eager beavers who clown, hoot and make nuisances of themselves trying to find an outlet for their boredom.

With this gloomy prospect in mind, is it any wonder that many seasoned callers refuse the one night stand? Still, it is a loss to square dancing that so often these important jobs go to callers with limited experience who are the least capable of handling them.

What is the big job on a one night stand? It is to give folks a good time. You, as the caller, are simply a paid entertainer to these folks. They have come to have fun, not to work.

Certainly there is no one approach to this handling of the one night stand, except that its objective should be to get all or most of the folks to participate. You have to give the people things they CAN do.

Let's start by eliminating the things which cause folks to goof up sets. The allemande left and grand right and left are prime offenders, so let's get rid of them until later in the evening. Next, let's throw out ladies' chain, right and left thru, do-pas-o. Sure, it's not easy to take out these ingredients and still do

a job, but it can be done, and a little research into square dance books and magazines will uncover a surprising number of figures which can be done without these movements. Here is an example:

## **FORM AN ARCH**

**Head two couples take a swing**

**Up to the middle, come back to the ring**

**Forward again with your hands up high**

**Form an arch against the sky**

**Side little ladies tunnel thru**

**Swing at the end when you get thru**

**Tunnel right back, it's home you roam**

**Everybody swing your own.**

"Look, folks, you're dancing; nothing to it." And they are. Just add a circle left, circle right, swing partner, swing corner, promenade partner, and you've got it made. Now you can throw in a gimmick by sending the head gents thru the arch when the sides are active, and your dancers are expecting the head ladies to go through. You'll hear them whoop; they're having fun. Man, what a thrill.

I like to teach the walk-around swing, the shuffle step, the skater's promenade, the small circle — all to keep first nighters who are not in condition from getting too tired. It is well to keep tempo down, but don't let your enthusiasm go down with it. Here is an opportunity to use those simple circle mixers and simple rounds.

The hardest job in this one night stand business, especially if one hasn't done it for some time, is to realize how complicated some of these easy things can be to a novice. Don't be afraid to walk folks through, and don't take too much for granted. Nothing is so frustrating to a man who may be a king pin in business during the day to be the goofer in a set; he'll hate you for life.

It may be corny to say that it is possible to turn what appears to be a liability into an asset, but isn't this a chance to give an antidote to those who have regarded square dancing as a type of "rube" entertainment?

We as square dance leaders sometimes dangle the baited hook over a creel of trout we've already caught. Isn't it the stream we have to work?



DEVELOP A GREATER ENJOYMENT IN YOUR  
SQUARE AND ROUND DANCING WITH

# BETTER POSTURE

Stand tall — Shoulders back — Head erect.  
LOOK LIKE a dancer and your chances of  
BEING a fine dancer will be increased.



Beverly Krosky, Brighton, Colorado

**D**ID you ever find yourself admiring a person's dancing and then stop to analyze just what it was that attracted you? Undoubtedly there was something about the control of body movement that was a pleasure to watch.

Dancing — rhythmic body movement — definitely involves a person's complete control over his body and altho, in a recreational dance activity such as square dancing, we don't need anywhere near the amount of skill required of the ballet expert like Markova or the exponent of native African dances like John

Leon Destine whose every motion is a result of years of study and exercise, we still must take into account that Square Dancing is a Dance.

In your square dancing you must have experienced that a person with insecure flabby holds and sloppy C-shaped posture detracts rather than enhances the enjoyment of the dance both from the participant's and spectator's point-of-view.

Here posture is of fundamental concern. Man is an upright creature, constructed with his head in the air to face the sun and take full advantage of its rays. Be proud of your heritage. Unkink the knots in your spinal cord. You'll begin to find a freedom and enjoyment unknown before. Good posture needn't be construed as stiffness. Rather it is a comfortable control of outlook and intake. *You* are thinking and disciplining your body. *You* are in control.



A



B



C

Glow Worm Drill (See article above)

(A) Tap Left—2—3—4

(B) Tap Right—2—3—4

(C) Walk—2—3—4—5—6—7—8



When the caller gets too far ahead and you let yourself slip back into a crouch — bending forward, grabbing and hurrying, stop and think, and remember your control. Square dancing should be a rhythmic flow of movement and you should be at one with it.

### Try This

(See illustrations at right)

Let yourself droop, shoulders sag, chin down (figures 1 and 2). You have no control. Dancing or even moving would be a chore.

Now lean a bit forward onto the balls of your feet. Roll the shoulders back. Lift the body. Chin up and head back (figures 3 and 4). You are gaining control.

Extend the toe of one foot forward and pointed a bit out. Tap lightly with just the edge of the foot. The weight remains on the other foot — first flat on the surface (figures 5 and 6), then forward to the ball of the foot as the weight is lifted from the heel (figures 7 and 8).

Pull in on the stomach. Tighten up those sitting muscles. Actually lift yourself from the floor. Notice now, you're pounds lighter already and dancing will be so much more effortless — really.

### A Simple Drill

(See illustrations at left)

Form a circle of dancers facing CCW. After first checking individual posture start with the left foot, toe extended slightly into the center. Tap 1-2-3-4. Shifting the weight to the ball of the left foot, tap the right foot, toe extended out, 1-2-3-4. Starting on the right foot, walk 8 steps ahead 1-2-3-4-5-6-7-8. Repeat, starting this time with four taps on the right foot then on the left and walking the 8 steps L-R-L etc. Practice with short, light, gliding steps and with very little body movement. Work on the skirt holds and man's hand positions most acceptable in your own area. Repeat just long enough to establish a consciousness of good posture control and not long enough to drag or become uninteresting. This drill and much of the encouragement in good posture comes from Lloyd Shaw in Colorado Springs who includes this type of work in his well known summer institute sessions.

Suggested music for above drill: Glow Worm or Tea For Two.





# SQUARE DANCING in the MOVIES

By Bob Osgood

*Editor's Note: For years now Osgood has been pestering me to let him write a first person article on Square Dancing in the Entertainment World—as he sees it. He believes that square dancing can be presented correctly in the movies and on TV and he's doing what he can to campaign in that direction. Here is the first of two experiences in motion pictures. The second will appear in a couple of months.*

Bob Osgood, Editor

The day the Square Dance was shot for "Giant", Director George Stevens with Technical Director Bob Osgood.

"**H**ERE are your 100 dance extras, Mr. Osgood. You're to pick out 60 and have them rehearsed and ready to shoot day after tomorrow."

The "dancers" are all over the great sound stage on the Warner Brothers lot in Burbank. Most of them have been in pictures all their lives—all are listed at Central Casting as "Square Dancers"—and all are members of the "Guild." They're all shapes and sizes. Most of the men have cowboy boots. All are eager to be chosen.

I am told that from this group the ones I select must be trained to dance like Texans circa 1945. The picture is Edna Ferber's, "Giant." The director is George Stevens. My job as Technical Director—get them dancing.

For the last week I've been working with Actor Bob Nichols who will do the calling

on the screen. He's never been to a Square Dance but as an actor he earnestly tackles the job of learning the Square Dance calls I have put together with plenty of long distance telephone assistance on Texas styles from Bertha Holck (Foot 'n' Fiddle) in Austin, Texas. The music selection was another Big Step. With help from Square Dancer Hal Findlay in the Warner Bros. Music Department and with direction by Academy Award Winner Dimitri Tiomkin the score was arranged and the music and the calls pre-recorded.

There's only one way to select the dancers—watch them dance. They respond quickly to my request to make a large circle. Now for the simple calls and we'll work up to something more difficult. "Bow to your partner—Bow to your corner." Whoops! They're all over the place. Try another—"Swing your partner."

It's a mad-house. Some men are still bowing; there's a bit of elbow swinging going on; some right, some left, some impartial. Here's a 2-hand swing, and this couple's promenading.

(Below, left). Routine is worked out with "Pilot" square. (Center) Actor Bob Nichols learns his calls. (Right) Well rehearsed, Caller Nichols as scene is shot.

All photos courtesy Warner Bros., Inc.





Not really much else to do but find the ones that *look* most like Square Dancers, and can hear and move to the music, then teach them from the ground up. The sixty are finally selected and told to come in at 8 the following morning for a full day's rehearsal.

We get started at 9. I have a pilot square picked out and they learn the routine first. No basics here. Just teach what they need for the scene and nothing else. (They'll look like experts doing this one number, but let a caller give them one figure out of sequence — and wow!). Finally it's 10:30 A.M. and all the squares are learning the routine quite nicely. Another six hours and we should be fairly passable.

"All Square Dancers over to Make-Up and then to Stage 9 for shooting this afternoon!" It's an assistant director on the P.A. system. Only two hours' practice and they're going to try to take this! I'm told not to worry (pshaw, I never worry!).

Stage 9 is really something! A giant swimming pool and a garden. Hundreds of extras in bathing suits and western attire to lend atmosphere. The stars; Elizabeth Taylor, Rock Hudson, James Dean, and many more are all

Stars of Warner Bros. "Giant" Elizabeth Taylor and Rock Hudson take time out with author during filming of Square Dance sequences.



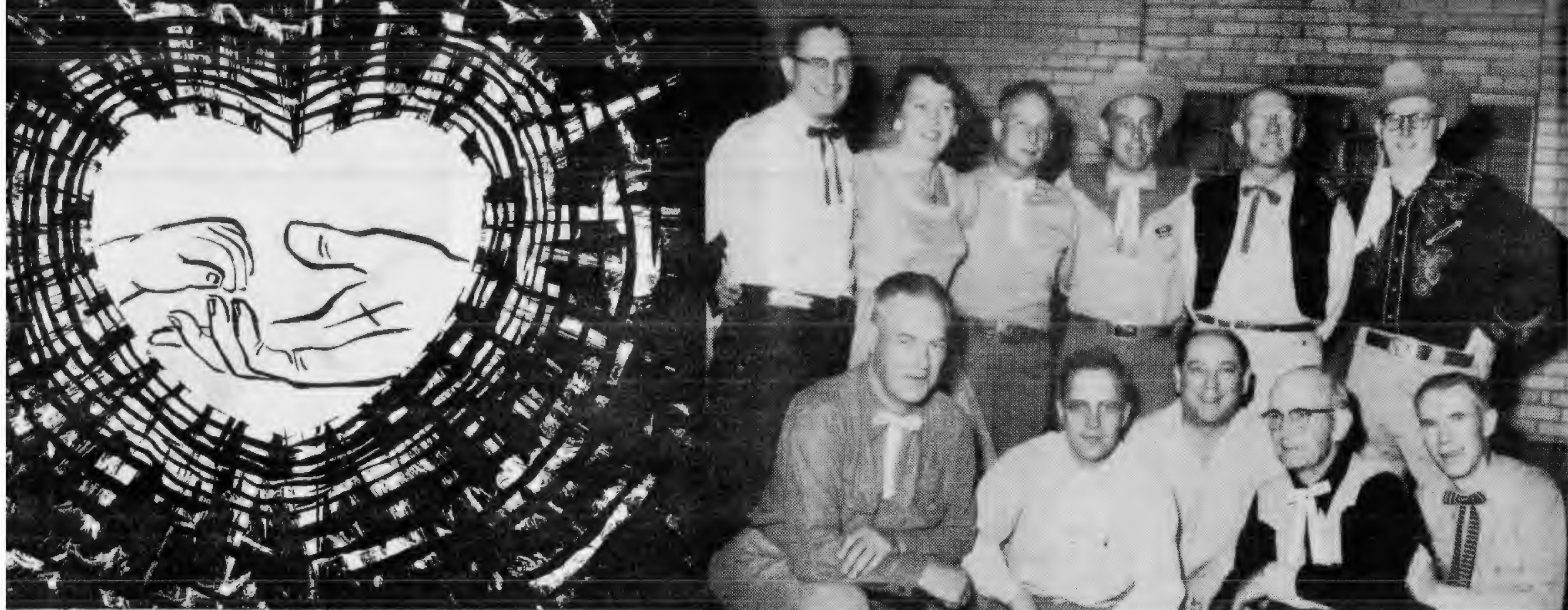
over the place. How are they going to make this look convincing?

Bit by bit the scene is rehearsed and little by little it shapes up as if by some magic. The cameramen get the scene ready for shooting all that afternoon. The following day it's shot some more. Every conceivable angle is covered. The miracle of moving pictures transports the actors and scenery back 10 years and 2000 miles to Texas. It all looks so real — yes, even the Square Dancing!

(Below) the final result, 150 actors and extras around the huge swimming pool set as the Square Dance swings into action. Planning time: approximately two weeks. Probable time on screen: 45 seconds.







These eleven Detroit callers plus three others donated their time, talent and voices to the special program staged May 27 on Dean Sellers' used car lot, to assist the Children's Leukemia Foundation in raising money for basic research. Standing, L to R, Lee and Mildred Brennan, La Vern Smith, Andy McKinven, Art Carty and Terry Jarman. Kneeling, Bob Carson, Scott Colburn, Bob Tauber, Roy Page, Wes Rea. Missing from the picture are Bill Mitchener, Dave Palmer and Ed Dingler, who also participated.

Photo by Copy Craft

## HEART WARMERS

**S**O MANY tales come to us of the kindness and generosity of folks in our great square dancing fraternity, that we must share them with you.

Our first such story this time comes from Medford, Oregon. Alice Forbes and her husband with two other couples were wont to travel around a lot to square dances. One night they were involved in an accident and Alice's husband was killed, she herself and the rest in the car hospitalized. She writes,

"You can *say* square dancers are wonderful people but until something like this happens you can't know just *how* wonderful. The Square Dancers in Roseburg, Klamath Falls, Grants Pass, and Ashland and two halls here in Medford held benefit dances. I understand they were all crowded with people from adjoining small towns, also.

"The hospitals were crowded with square dancers offering to donate blood for the injured. Our rooms were filled with flowers. I couldn't have visitors for nearly a month, but when I could, I had hundreds. Square dancers looked after our children. There just wasn't anything they wouldn't do for us. Even after I got home, they were still looking out for me. Square dancers are the best friends in the world — I know."

Our scene now jumps to Detroit, Michigan,

and that fateful day when Barbara and Dick Budd, square dancers and callers, discovered that their 4-year-old Mary was suffering from a dread disease. In their efforts to get help for her, they became acquainted with the Children's Leukemia Foundation, Detroit, dedicated to basic research in that field. They immediately thought of holding a benefit dance in their own club for aiding the Foundation. Barb talked with members of the Callers' Choice Club who immediately decided to get together and let the whole city know about it.

So, they proceeded to "wake the town and tell the people" through the media of flyers, public announcements at all dances, including their state-wide festival, the sale of tickets, etc., all pointing towards a big outdoor dance last May 27.

The dance came off as scheduled and was a complete success. At the latest tally, 70 squares were dancing and some \$833.00 was raised for the Foundation. Helping to achieve this end were many, many square dancers, the callers' association, a Ford dealer who contributed his used car lot for the evening, and oodles of non-dancers who felt kindly disposed towards the cause. And — the dancers proved to themselves and their "civilian" friends that they do think of other things besides square dancing now and then.





## TAG-A-LONG

(Origin Unknown)

**Heads to the center and back you go**

**Now you line up four—hook a left elbow**

Step slightly to the right and gents hook with left elbows to form line of four, keeping partner on right elbow. The couples will be facing in opposite directions.

**Turn the line once around**

**Now ladies to their corners with a right hand around**

Gents turn in center

**Going to hitch a ride to the other side**

**It's around that gent with your right hand**

**Then you hitch right back to your old man**

**Now you break in the center—turn inside out**

**Ladies hook right as you turn about**

Gents break in center, back out, turning ladies in. Ladies hook right elbows and again form lines of four—gents outside.

**You turn that line once around**

**Now the gents to their corners with a left hand around**

**Then hitch a ride to the other side**

**Around that lady with your left wing**

**Then hitch right back to your ball and chain**

**Go once around and don't be slow**

**Take your lady and home you go**

**Walk all around your left hand lady**

**See saw 'round your pretty little taw**

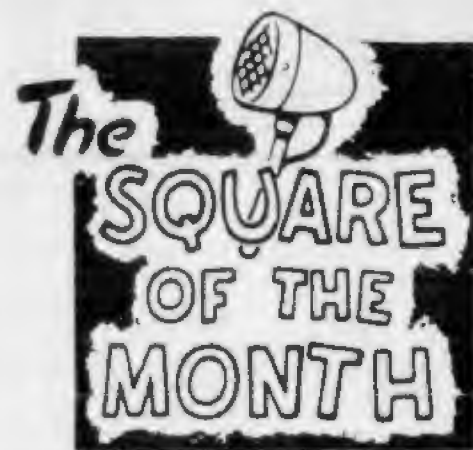
**Allemande left with your left wing**

**Pass your partner, the pretty little thing**

**Turn the right hand lady with a left hand swing**

**Promenade, go around the ring.**

Repeat for head couples. Break of your choice.  
Twice for Sides.



## CALLER OF THE MONTH

*Richard Dick — Little Rock, Arkansas*

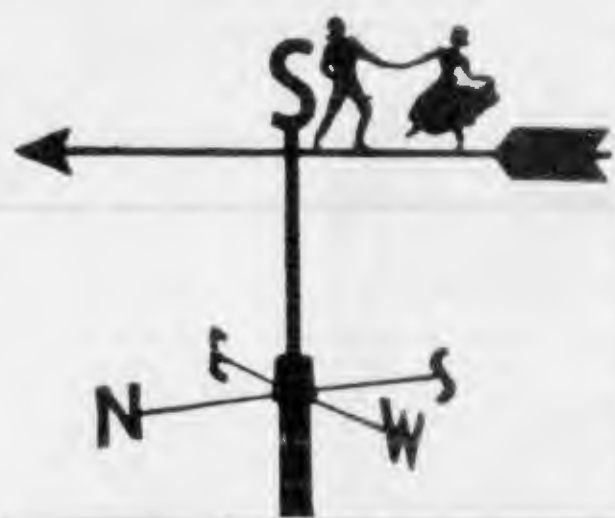
Richard Dick has been teaching and calling square dances for nearly seven years. Without ever having seen a square dance he bought records with calls, and with the help of any media he could find on the subject, learned how the calls should be executed. He taught 16 other couples how to do the figures, became a member and caller in a square dance club and encouraged other members to call. The club is still going, with the original callers plus new ones. For several years Richard taught classes or called dances every night.

As one of the original members of the Arkansas State Square Dance Federation and having served on their Board, Richard has developed and worked with programs of the Federation dances. He is at present president of the Arkansas Callers' Club. His reputation for planning fun after parties in conjunction with Festivals has resulted in his usually being drafted for such.

Richard and his wife, Barbara, have visited various square dance groups in Arkansas and other states, and feel that the greatest thing in square dancing is meeting and making friends. Richard also likes to whip out a new square dance now and then. One of these was, "Westwood Wiggle," after the club of which he is a member, Westwood Whirlers. A dance Richard wrote to, "Round Up Time in Texas," was adapted as theme for the 3rd National Convention in Dallas.

As an employee of the Missouri Pacific Railroad, Richard has not been able to have regular hours and had to give up his calling-teaching program, but is now active in promoting and planning new ways to interest people in square dancing. Wherever he goes in his railroad work he looks up square dancers. He has particularly enjoyed working with the dancers in Memphis and Jackson, Tenn., the past 2 years.





# 'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Arkansas

Russellville Do-Si-Do Club had a big New Year's Party on Dec. 31 at Pope County Fair Building with Jimmy Straughn of Tollville as caller.

New officers of the Arkansas State Square Dance Federation are Jimmy Straughn, Pres; Fred Leoscher, Little Rock, Vice-Pres; Gretchen Colberg, Little Rock, Secy; Arch Mills, Fayetteville, Treas.

Like most square dancers, the ones in Arkansas travel a lot pursuing their favorite hobby. Representing the Dudes and Dolls of Fayetteville at the Kansas City Callers' Assn. dance were the Timbrooks, the Parkers, the Imlers, the Ritchers, the Mills and the Gabaldons. Four of these same couples visited with the Arky Stars in Little Rock during their Jamboree on Dec. 10. Several couples planned to attend the Joe Lewis dance in Shreveport in January and if you listen closely, you can hear the words "San Diego" and "National" across the sets!

## Missouri

From a group which danced together outdoors last summer at the city park in Blue Springs, a club of 36 couples calling themselves the Petticoat Poppers was formed. Able caller is Jim Faulkenberry who also instructs a class sponsored by the club. Such a class is proposed for every 12-weeks' period. The club is a member of the Heart of America Square Dance Federation.

Big River Promenaders, a teen-age group in Jefferson County, with Mrs. Eleanor Phelps of High Ridge as instructor, are a big hit wherever they appear with their square dancing exhibition. They have appeared on all sorts of public programs, from national TV to veterans' hospitals, and Mrs. Phelps says they express the true spirit of square dancing and are real troupers, as well, appearing at times under circumstances that would defeat less buoyant souls.

## Alabama

The Mobile Square Dance Assn. will sponsor the Third Annual Azalea Trail Festival on March 2-3. There will be square dancing Friday night, Saturday P.M. and the big dance on Saturday night. Callers will be placed on programs in order of notification, so if you want to strut your mike stuff, send a list of five dances to Harland M. Ison, 3455 Oldshell Rd., Spring Hill, Ala. Among other attractions besides the square dancing will be Eddie Fisher and Miss America, 1956.

## Illinois

Dudes and Dames (another one!) invite everybody to their 4th Annual Jamboree on March 17 at Foster Park Field House, 84th St., and S. Loomis Blvd., Chicago. Well-known popular callers will be at the mike and there will be live music, refreshments and door prizes. The following are new officers of Dudes and Dames; the Jack Sellers, Jim Keatings, Bill Koppings, and Jack Meesits. Laurette Sweeney is a "spark-plug" for this group; and Chuck Putzler is the ever-genial caller.

Calico Kids of Chicago had their 2nd Annual Calico Capers on anuary 21 at the West Communities YMCA. They presented exhibition squares and rounds, doing their own calling. After the entertainment, adult square dancing was enjoyed, with callers Mildred Sutterlin, Ed Bossing, Clarence Mack, and Velma Larson. Refreshments were served.

## Arizona

Valley of the Sun Square Dance Organization and Phoenix Parks and Recreation Department invite everyone to the 9th Annual Square and Round Dance Festival and National Fiddlers' Contest to be held in Phoenix on February 10 and 11. Square and round dance workshops, style show, top-notch callers, a real cowboy breakfast, the fiddlers' contest and exhibitions are scheduled. For more info, write Mike Michele, Publicity Chairman, 708 E. Garfield, Phoenix.



### East Coast

The December meeting of the Narragansett Callers' Assn. of Rhode Island was held on December 4 at the Rocky Hill Grange. Officers elected to serve for the coming year are: Pres., Bob Burgess; Vice-Pres., Dick Leger; Secy., Rosemary Dunn; and Treas., Chas. McTammany, Jr.

"Travelin' Ed" Gilmore called a dance for the folks in Eastover, Mass. on December 14 and also for Monmouth Squares of Neptune City, N. J., on December 10. This was a return engagement for Ed who had conducted a workshop for this eager-to-learn group in November. Monmouth Squares meet 1st and 3rd Wednesdays at the First Aid Building in Neptune City. Visitors are welcomed.

New officers for Gaysquares of Long Island are Carl Haderer, Lewis Grabow, Paul Madeira, Dot Miller, Marge Paige, Olga Wechtel, and Andy Kestel. Dancers traveling in the area are invited to contact Dot Miller at Lynbrook 9-4209 for dancing 2nd and 4th Fridays.

The Circle 'n' Swing Club of Rome, N. Y. started off the New Year with a bang by following their regular dance with a party at the home of the Talbotts. The club has 20 couples as regular members and several servicemen who attend as their military duties permit. The club was organized by Floyd "Pappy" Myers in the early fall of 1955 and the meets at the Service Club of Griffiss Air Base or at the Talbotts in Rome. Club officers are Louis Rorden, Ludwig Muhlneckel, Irene Gaffey, Wanda Johnson, and Nita Talbott. Caller Pappy Myers is a Master Sergeant in the Air Force and has called in several states. He is newly returned from Japan where he did a lot of calling, too.

What is believed to be the largest group of round dancers ever to crowd a floor east of the Mississippi turned out for "Round Dancing with the Hamiltons" in Washington, D.C. recently. Dancing had to be done in a double circle over the 3 basketball courts which comprise the gym at a suburban high school. Occasion was a visit to Washington by Frank and Carolyn Hamilton, nationally known round dance leaders. Sponsor was the round dance leaders' panel of the National Capital Area Square Dance Leaders' Assn.

→  
Cincinnati kids whose instructor is Jerry Helt do an exhibition at the very successful 1st Square Dance Festival of the Miami Valley at the Dayton, Ohio, Fairgrounds Coliseum. Over 1000 dancers attended the weekend festival, sponsored by 14 dance clubs of the Miami Valley.

### Colorado

Dudes & Dames of Denver University will have their 10th Annual Square Dance Frolic on Feb. 3-4, from 8 P.M. until 12 in the University Student Union, Denver. There will be a workshop from 2 to 4 P.M., also. Music will be furnished by Billy Bernard.

The 9th Annual Festival of the Aggie Haylofters will take place on April 6-7, in Fort Collins. Workshops will be held on Saturday and the evening dancing will be from 7:30 to 12 P.M. Real good affairs in prospect for Colorado dancers and their guests.

### Wisconsin

Square dancers from all over Wisconsin participated in the 6th International Square Dance Festival in Chicago. Five chartered busses and many cars brought nearly 500 dancers; and Martha Clark, Lyle Leatherman, Bill McKee, Bert Rietz, Carlton Schneider, and Dale Wagner called for the Wisconsin Jamboree, on the program. 1956 officers of the Square Dance Assn. of Wisc. are Lyle Scheiby, Bill McKee, Loretta Otradovec, Eileen Elliott, Paul Quimby, Joe Drolshagen, and Martha Clark. For the Leaders' Council; Lyle Leatherman, Ruth Johnson, Frank Anderson, and Henry Schleicher.

### Mississippi

With five active square dance clubs in Jackson, Miss., out-of-town visitors will find square dancing almost any time. Clubs are the Circle Eight, Promenaders, Foot and Fiddle meeting at the YWCA; the Swing-A-Way, and Twirlers meeting at the YMCA. Tuesdays and Fridays are the nights.

On Sat., Feb. 18, Jackson square dancers are planning the gala first Mississippi Square Dance Festival. Joe Mays of Birmingham, Ala., will M.C. There will be P.M. and evening sessions. For more info., write Finis Nabors, 2122 East Dr., Jackson, Miss.





# WALTZ BALLONET MIXER

By Mary and Fred Collette, Atlanta, Georgia

**Record:** "Waltz of the Flowers" Shaw X-76

**Position:** Skaters—Facing LOD in large circle

**Footwork:** Same—Starting on L—Dir to M

**Measures:**

**1-4 Bal Fwd; Bal Bwd; Walk Fwd, 2, 3; On, 2, 3;**

Step L fwd (ct 1), touch R at arch of L (cts 2, 3); Step R bwd (ct 1), touch L at arch of R (cts 2, 3); Walk fwd (stepping first on the ball of the foot) 6 steps —2 meas; This footwork continues throughout the dance.

**5-8 Bal Fwd; Bal Bwd; Walk Fwd, 2, 3; On, 2, Turn;**

Bal fwd and bwd as before; Walk fwd 3 steps; then (releasing L hands) keeping R hands joined M walks fwd 3 steps turning to face wall on last ct (while W is turning  $\frac{3}{4}$  R face in place); All join hands in circle with M facing out and W in.

**9-12 Bal Fwd; Bal Bwd; Turn, 2, 3; On, 2, 3;**

All bal fwd and bwd (M and W stepping away from each other); keeping R hands joined, cpls rotate  $\frac{1}{2}$  CW in 6 steps and rejoin L hands in a circle with M facing in and W out.

**13-16 Bal Fwd; Bal bwd; Turn, 2, 3; On, 2, 3;**

All bal fwd and bwd as in 9-10. Keeping L hands joined the M makes a  $\frac{3}{4}$  L face turn in 6 steps in place as new partner makes  $\frac{1}{4}$  L face turn to join M in skaters pos, facing LOD ready to repeat pattern.

NOTE: Many dancers will find that they prefer to waltz this pattern.

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## TENNESSEE MIXER

Originated by Harry and Dia Trygg, Tucson, Arizona

**Record:** Decca No. 28846 — Tennessee Wig-Walk — or any good schottische.

**Starting Position:** Right hand star, M facing LOD on inside, W facing RLOD on outside.

**Footwork:** Same throughout. Both start Left.

**Introduction:** A Chord, then 8 counts.

**Measures**

**1-2 Point Across, Point Side; Change Sides/2, 3/—;**

"California Schottische" step: L ft. pointed across in front of R, then to side; partners change places still facing as they grapevine behind on L, side on R, fwd. on L, now in LEFT hand star still facing in original direction.

**3-4 Point Across, Point Side; Change Back /2, 3/—;**

Repeat Meas. 1-2 with opp. ft. returning to R star in orig. pos.

**5-6 Around/2, 3/Brush; On/2, 3/Brush;**

Right hand star run around, quickly L,R,L, and brush R, then R,L,R, and brush L to complete full turn, M again facing LOD.

**7-8 Pass the Next/2, 3/Brush; On/2, 3/Brush;**

With same quick "run", L,R,L, Brush, leave partners with M progressing LOD passing next W on first "brush" (salute, bow, or at least smile as you pass her) and meeting new partner (second ahead) in R hand star to repeat.

Routine goes thru 10 times completely. Then as music changes starting the 11th time, partners continue thru meas. 7, bowing to this intermediate girl to end dance.





# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

FEBRUARY, 1956

## ABOUT THE WORKSHOP

This is a specialized supplement to the monthly Sets in Order. It is designed for those square and round dance enthusiasts wishing additional sources of ideas and dance material. Most of the 12 to 16 dances that appear each month are especially selected by dance editors as the most unusual and challenging of the vast amount of material coming into Sets in Order's offices. They are re-printed just as received and for that reason are occasionally incomplete and in need of further workshopping. The Callers' Edition of Sets in Order containing the Workshop every month is \$1.20 per year over and above the \$2.50 regular subscription rate.

## CONFUSION

By "Mac" McKinney of Lombard, Illinois

The first couple bow and swing  
Go down the center and split the ring  
\*You split the ring and around just one  
And four in line you stand.  
Now forward four and back you go  
The right hand high and the left hand low  
You spin 'em across and you let 'em go  
Now forward six and back you go  
The right hand high and the left hand low  
You spin 'em across and you let 'em go  
Now forward four and back you go  
The right hand high and the left hand low  
\*You spin 'em across and you let 'em go  
The second couple (two ladies) the same  
old thing  
Go down the center and split the ring  
(Repeat \* to \*)  
The third couple (the lady is on the left)  
the same old thing  
Go down the center and split the ring  
(Repeat \* to \*)  
The head (or side) two couples do a right  
and left thru'  
The other two couples swing you do  
Now an allemande left an allemande thar  
With a right and left and you form that star  
And the gents back up but not too far  
Now shoot that star and find your own  
You take her in your arms and you  
promenade home  
You promenade now two by two  
Right back home like you always do.  
Call out any three consecutive couples  
One, two and three or  
Two, three and four or  
Three, four and one or  
Four, one, and two.  
Each time gents should get their partners  
back.

## LITTLE RED HEN

By George Perry, Torrance, Calif.

1st and 3rd go forward and back  
Forward again, pass thru, U-turn back  
Box the Gnat across from you  
Face the sides, right and left thru  
Duck right back to the middle of the pen  
Box the Gnat with your little red hen  
Face the middle  
Right and left thru and hear me say  
Face to the middle, do a half sashay  
Box the Gnat across from you  
Face the sides, then right and left thru  
Duck right back to the middle of the pen  
Box the Gnat with your little red hen  
Face the middle  
Right and left thru across the land  
Then trail thru to a left allemande—

## EBB TIDE

By Bill Hansen, West Covina, Calif.

1 and 3 forward and back  
Star by the right on the inside track  
Turn your corner with a left hand swing  
And box the gnat in the middle of the ring  
Pass back to the side of town  
It's a catch all eight the right hand round  
Back by the left go all the way round  
Same couples pass thru (across the set)  
And catch all eight with the outside two  
(same sex)  
Back by the left go all the way round  
Pass thru across the town  
Split those two and around one  
Star by the right and have some fun  
Turn your corner a left hand swing  
Grand right and left around the ring.

## SCRAMBLED EGGS

By Bob Sessions, Tacoma, Wash.

First and third go forward and back  
Now R and L thru across the track,  
Turn right around and pass thru  
Now turn alone that's what you do  
Same four go forward and back  
Now split the sides, but cross trail,  
Go around just one  
\*Come down the center and pass thru,  
Turn right back and cross trail across the track,  
Go around just one, come down the center  
With a R & L Thru, then turn her around,  
And pass thru to your corners all,  
For a left allemande, and you walk  
Right back going R & L grand.  
\*At this point the call can be varied by calling  
a cross trail thru to your corners all for a left  
allemande.



## ROLL AWAY STAR

By Emmett Knight, Little Rock, Arkansas

You allemande left old Arkansas,  
You sashay round your pretty little taw.  
The gents star left on a toe and heel,  
To your opposite lady for a wagon wheel.  
Now you circle the waist of that pretty  
little maid,  
And take her along in a star promenade.  
Now the ladies roll out with a pretty  
little whirl,  
And the gents move up for a brand new girl.  
The ladies roll out with a pretty little spin,  
The gents move up and you're gone again.  
You spread the star way out wide,  
Stretch it out like an old cow hide.  
You box the gnat the ladies duck under,  
Gals star right and you go like thunder.  
Ladies roll away with a half sashay,  
The gents star right, in the same old way.  
The ladies turn and left allemande,  
Your partner right, go right and left grand.  
Meet your honey and you walk on by,  
Swing the next gal don't ask why—promenade.

## THE ILLUSION WALTZ

By Mary and Wes Read, Spokane, Wash.

**Record:** "Whisper Waltz", RCA Victor No. 21-0489. Same as Slow Poke.

**Footwork:** Opposite throughout, instruction for man.

**Position:** Partners facing, M's R hand and W's L hand joined.

### Measures

### Introduction

1-4 Wait.

5-8 **Balance Apart; Balance Together; Twirl, 2, 3, Step Touch**  
M balances back on L foot, fwd on R foot. While W twirls under M's R and own L arm, M steps in place LRL. Step back on R pivoting to face LOD and touches left.

### PART A

1-2 **Step-Pivot, Touch; Step Touch**  
M steps fwd LOD on L (partners pivoting into back to back pos) touches R by L. Steps to side LOD on R touch L by R. Change hands to M's L and W's R.

3-4 **Waltz; Around, 2, 3, Step Hold**  
Individual sweeping waltz turn to face still holding hands. M turns L, W R. M steps on right, touches L and holds as partners assume closed dance position.

5-8 **Waltz; Waltz; Waltz; Twirl, 2, 3**  
In closed dance position partners complete 3 CW turning waltz measures. M twirls W on 4th measure under own L and W's R arm stepping RLR ending inside hands joined facing LOD.

9-16 Repeat action of Measures 1-8.

### PART B

17-18 **Step Swing; Turn, 2, 3**  
M steps fwd LOD on L and swing R fwd. Releasing hands, partners make individual waltz turns. M right face and W left face, to end facing RLOD inside hands joined.

### 19-20 Step Swing; Turn, 2, 3

M steps fwd RLOD on L and swing R fwd. Releasing hands make individual waltz turn, M right face and W left face, to end facing M's back to center, hands joined arms extended at shoulder height.

### 21-22 Step Touch; Step Touch;

M steps L in LOD and touches R by L, then steps R in RLOD and touches L by R, and assume closed dance position.

### 23-24 Waltz; Twirl To Banjo

In closed dance position partners make one CW waltz turn, then M twirls W once under his left and her R arm to banjo position. M facing LOD.

### 25-26 Fwd, 2, 3, 4, 5, 6, Pivot To Sidecar

Moving fwd in LOD, partners take 6 walking steps starting on M's L. On 6th step pivot to sidecar position M facing RLOD.

### 27-28 Back, 2, 3, 4, 5, 6

M moving bkwd, partners take 4 walking steps LOD starting M's L foot. On steps 5 and 6 partners maneuver to closed dance position.

### 29-32 Waltz, Waltz, Waltz, Twirl, 2, 3

In closed dance position partners take 3 turning CW waltz measures. Then M twirls W once under his L and her R arm to begin dance again at Part A. Do entire dance twice more ending with a bow.

## CIRCLE WITH THE HEADS

By Sam Gersh, Chicago, Ill.

One and three you swing your girl,  
Round and around and you make it whirl.  
Promenade, go round the ring  
Three-quarters round with the pretty little thing.

Sides pass through across the town,  
Circle with the heads, go half way round.  
Duck right through to a right hand star,  
Find your corners where they are.  
Allemande left, the heads stay there,  
Sides promenade around the square.  
Promenade around the land,  
Three-quarters round go hand in hand.  
Heads pass through across the town,  
Circle with the sides go half way round.  
Duck right through and star by the right,  
Turn that star with all your might.  
Allemande left your corner lady,  
Pass right by your own pretty baby.  
Swing and whirl the right hand girl,  
Then promenade go round the world.

## BREAK — USING A GIRLS WHIRLAWAY

By Ken Oburn, Campbell, Calif.

(Start with opposite girl)  
Circle left now don't be late  
Girls whirlaway, you catch all eight  
Right hand go halfway around  
Back by the left like a left allemande  
Gents go right, a right and left grand.



**THREE**  
*Sets in Order*  
**SUMMER**  
**INSTITUTES**

IN  
**1956**

•  
JUNE 26  
TO  
JULY 1

•  
JULY 2  
TO  
JULY 7

•  
JULY 29  
TO  
AUGUST 3

•  
**WHICH**  
is  
**YOUR**  
**CHOICE?**







# FIRST . . .

## What? Why?

## Where is

## ASILOMAR?

**N**OW is the time to make your plans for the grandest Square Dancing Vacation of them all. First, June 22 to 24, 1956, are the dates for the 5th National Square Dance Convention and the place is pleasant San Diego, California.

San Diego, Los Angeles, San Francisco and all the other California cities in between want you to accept their hospitality — dance with their dancers and see such California sights as Hollywood and the Movie Capitol, Disneyland, Knotts Berry Farm, Yosemite, the Golden Gate Bridge, and hundreds of others.

Then to make it a real Square Dancing Vacation (and fun for the whole family) plan to spend five days following the Convention at a Sets in Order Summer Institute at Asilomar.

### What Is Asilomar?

Asilomar (pronounced Ah-see-low-mar, accent on the see) is a place. It is a square dancer's Shangri-La (pronounced Asilomar). Its name means Near the Sea. You won't find it on your maps because it isn't a great big place. It's just the right size to accommodate 200 square and round dancers at Sets in Order's Summer Institutes. You'll find it sandwiched between beautiful Carmel on one side and California's first capital — Monterey — on the other. In terms of distance, it's about 120 miles south of San Francisco, 450 miles north of San Diego and about 3000 miles west of New York City. (You can't miss it.) Asilomar is a conference ground, geared to serving large groups of people continuously throughout the year. It occupies some sixty acres of white,

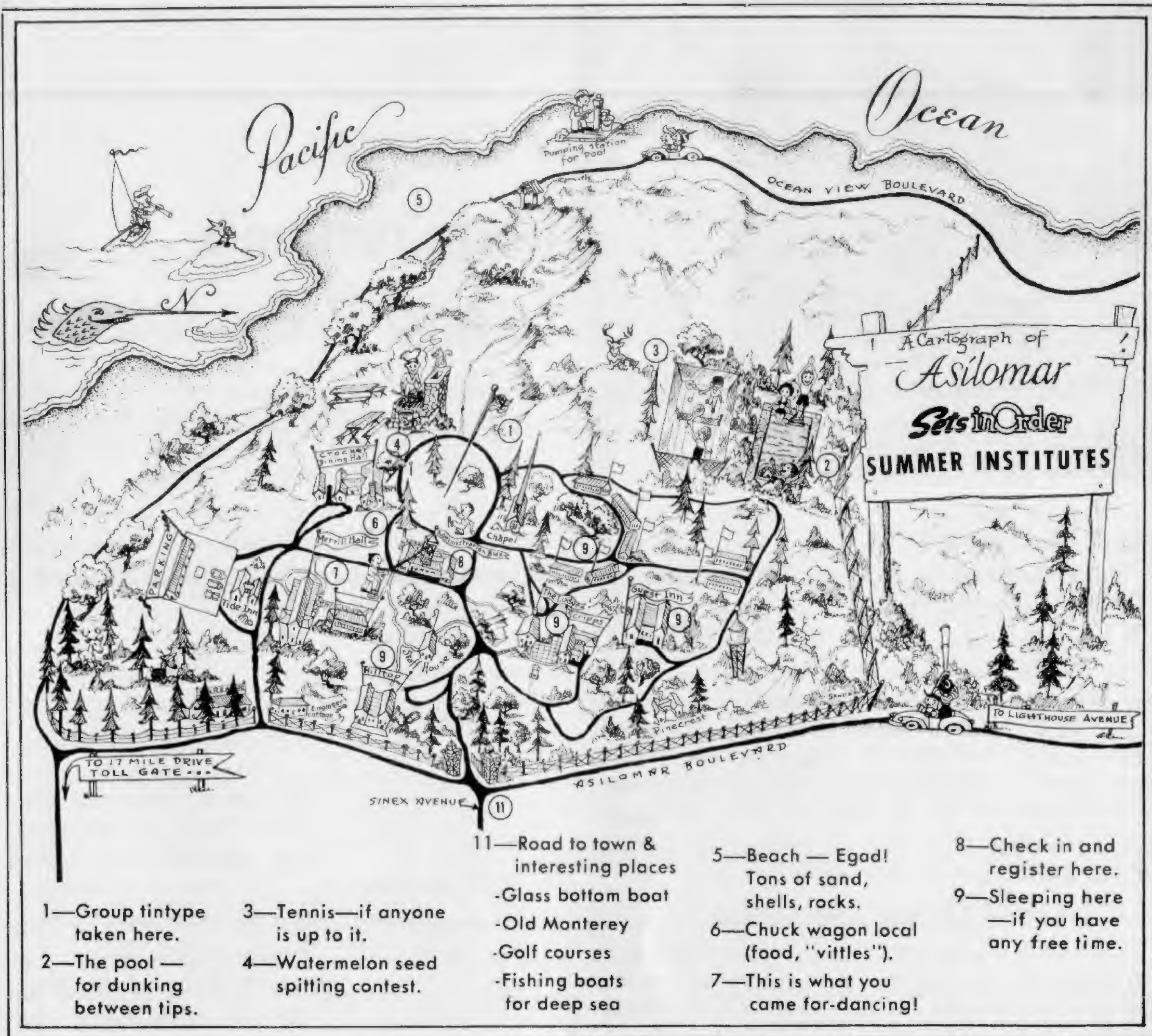
cypress-studded sand dunes on the Pacific's shores. The place was built and is run by the National Board of the Y. W. C. A.

### How's The Weather?

In terms of climate, it is ideal for square dancing. Even in the summertime, it is never hot! It's a cool and invigorating 60 or 70 degrees when temperatures in the rest of the country soar into those blistering 90's and 100's. You'll often need a sweater or jacket in the daytime and usually a light coat or shawl in the evening!







### For The Dancer

Everything about Asilomar is slanted to the personal enjoyment of the Square Dancer. That's why, in June of 1951, Sets in Order — the Square Dancer's Magazine — chose Asilomar as the site for its first summer institute. For each session Sets in Order has assembled leaders and ideas from all over the Square Dancing world, and with these, it has built a Vacation Dream for the enthusiastic Square Dancer.

Several California Redwood lodges placed among the dunes and pines around the grounds provide hotel-type accommodations. Wonderful meals, planned to satisfy the hungriest Square Dancer's appetite, are prepared by the French Chef, an artist with the skillet, and served in

unique style in Crocker Dining Hall. Merrill Hall is the ideal location for many hours of dancing every day, as its hardwood floor provides ample space for the 25 squares of dancers who attend.

### Cover Convention First

For Convention goers there will be a special Asilomar Session starting Tuesday noon, June 26, just 36 hours after the Convention closes (that's plenty of time to make the trip along the beautiful California coastline). For those with a little more time to spare, the regular session starts July 2, giving you one full week to see the California countryside and do a bit more club dancing. A Third Institute will start on July 29 for those who find late summer the most convenient.





Merrill Hall  
This is where we dance

**SETS IN ORDER** Summer Institutes have been designed to offer the ultimate of pleasure and recreation to those who love and enjoy Square and Round Dancing.

A couple who attended one of the Institutes once wrote, "We didn't dream we could ever have such a wonderful vacation. Asilomar was a revelation to us of what real fun we could have dancing with new friends, and getting closer to our hobby than ever before."

#### For Dancers And Callers

The course featured at Asilomar is offered for everyone attending. Those interested in just Square and Round Dancing fun will get plenty of that. Those who call or teach will work under leaders and callers whose styles and techniques, developed over many years, provide endless ideas and inspiration for observation. There is also a choice short course provided for those who want personal help in calling. In addition, there will be clinics for Round Dance teachers and help for clubs and associations. All of this is designed to help Asilomarites take home a wealth of material to enable them to expand their Square Dance horizons.

Sets in Order Summer Institutes are not set up to teach people how to dance. The average participant at Asilomar will have had three or four years of Western Cowboy-style Square Dancing. Since the dancing ability of those who attend is required to be at a fairly high level, the Faculty can cover a great deal of material in the relatively short period of time.

## SECOND . . .

### The Course . . .

## Requirements and Prerequisites

Here is the schedule of a typical day at one of the past Asilomar sessions. The 1956 Institute schedule will be quite similar:

8:00 A.M.	Breakfast
9:00–10:00 A.M.	Style in Square Dancing
10:10–11:10 A.M.	Round Dancing
11:20–12:20 P.M.	Square Dancing for Fun
12:30–1:20 P.M.	Lunch
1:30–2:20 P.M.	More Rounds
3:30–5:00 P.M.	Special clinics and classroom sessions for callers, teachers and enthusiasts in various divisions—also Free Time for sightseeing, recreation—or Naps!
6:00–7:00 P.M.	Dinner
7:00–8:00 P.M.	Fireside Folk Singing Fun
8:00–10:30 P.M.	Night square dance parties—Calling by the Faculty to outstanding live music.
10:30–?	Afterparties with delicious refreshments and wonderful entertainment.
<i>Special Events</i> — Watermelon Feed; Chuck Wagon Lunch; and Surprises.	

#### Evening Programs

The first and last night of an Asilomar Institute are party nights with all the members of the Faculty doing the calling. On each of the three mid-course nights a different faculty caller plans and calls the entire three-hour program, giving a typical example of the presentation he has helped to make so popular. Round Dancing during the evening session is under the direction of the Round Dance faculty member and provides additional practice for the rounds taught during the daytime.



### Callers' Short Course

Special attention and some individual help will be provided for callers who wish some practice in their calling. Criticism will be offered as time allows and a course of study and help will be outlined. However, please do not expect to learn to call in one week, for calling is an inspired ability that grows with your joy in the square dancing activity.

### Help For Non-Callers

Those Square Dancers who would like to share their ideas and pick up new gimmicks and themes for their clubs and associations as well will benefit from the sessions devoted to clubs and associations. Everyone will have an opportunity to share and many valuable suggestions and ideas are always in evidence.

### The Round Dances

In addition to the two regular hour sessions, which will daily feature the new and the familiar couple dances, special clinical work will be offered to those who teach or would be interested in teaching couple dances in their areas. Those with many years' experience in this field will share ideas, theories and teaching techniques.

### Course Notes

Each participant at Asilomar receives a complete textbook of notes bound in his own personal notebook. These notes, handed out the first day, contain the greater part of the material to be used during the week. Supplementary material will be prepared and handed to the dancers before the end of the session. The camp picture, taken of the entire group early in the week, and conveniently punched for easy placing in the notebook, will also be distributed to all before the end of the week.



Typical of the Living Rooms  
— A place to gather  
with your friends

### Very Important

Two of the most important phases of the entire week's courses are the development of friendships and the continuity of teaching. These necessitate full time registrations only. No part-time registrants will be accepted. Single people are accepted as long as the number of men and women remains equal.

Because Sets in Order wants you to come to one of these Institutes and completely enjoy yourself, arrangements have been made to include *all* the costs for *every* Institute activity in the one fee you will pay the first day. You will not be asked for additional money for the balance of the course.



Here's the group that  
was at Asilomar in  
August of 1955



# *Sets in Order* has Selected These Leaders for YOUR ASILOMAR FACULTY

**B**ECAUSE Asilomar is a little community in itself, it is important that its leaders express the true Square Dancing spirit. You will get to know each one of the faculty and understand why they have been chosen to represent the finest in Square Dance teaching techniques as well as personalities. Here they are:

## **TERRY GOLDEN** (*First Two Sessions*)

Recognized as one of the leading exponents of American folk songs, Terry Golden has brought them to the school children of many Midwest states during the last five years. At Asilomar, Terry's warmth and sincerity plus his bearded countenance are true landmarks of the sessions. In addition to his singing Terry lends his calling ability to the Institute and his unique bits of patter are always something to remember. A folk song album featuring the "Golden" voice was released several years ago.

## **FRANK HAMILTON** (*Third Session*)

Frank, of Kearney, Nebraska, began square dancing when he was "drug" to a Hard Times Party in Pasadena, California, in 1941. He attended Dr. Lloyd Shaw's Institutes in Colorado Springs, became popular as a caller and teacher in Southern California and, about 1948, was prevailed upon to do special work in American Round Dancing. Frank and his wife, Carolyn, proved to be extremely thorough and competent teachers and have conducted workshops in over 100 cities in the U. S. and Canada. Frank finally left a responsible teaching job at a private boys' school and devoted full time to Round Dance instruction. He is author of the authoritative text, "Introduction to American Round Dancing." This will be the Hamiltons' fifth Asilomar.

## **BRUCE JOHNSON** (*First Two Sessions*)

Another alumnus of Lloyd Shaw's classes, Bruce first began calling while a student at the University of California branch at Santa Bar-

bara. A musical background has helped him to develop a unique calling style. A teacher by profession, Bruce's thorough methods plus his exciting calling have won him many followers in California and in the many states he has toured. He is one of Windsor Record's most successful recording callers.

## **FENTON JONES** (*Third Session*)

"Jonesy" is a native of Illinois and got his first taste of Square Dancing in Glendale, California, when as a Western musician he was "heckled" into calling. After World War II Jonesy became one of the first recording callers on the Black and White label in 1947. He later went to Capitol Records, on to MacGregor, and his voice is probably more familiar than that of any caller today. Jonesy has called all over the United States and Canada, and his friendliness and sparkling calling add much to Asilomar's spirit.

## **ARNIE KRONENBERGER** (*Third Session*)

Arnie, from Minneapolis, Minnesota, began square dancing in Los Angeles in 1947, two years after his release from Army duty. He began calling early in 1949 and for several years conducted large classes at Beverly Hills High School. He joined the Sets in Order staff in 1951 and served there as head of the record department until 1955. He records on the Sets in Order label and his infectious calling style has thrilled dancers across the United States. He was also selected by the Alberta (Canada) Government to tour that Province on its Golden Jubilee in 1955.

## **JOE LEWIS** (*First Two Sessions*)

When Australia got ready to plunge into Square Dancing about 1950, Joe Lewis of Dallas, Texas, was called in to give the folks "down under" their first lessons. A natural ambassador of good will, Joe's personality and rhythmic calling won him as many friends

**Golden**



**Hamilton**



**Johnson**



**Jonesy**



**Kronenberger**





## FACULTY FOR THE FIRST 2 SESSIONS

(1) — JUNE 26 THRU JULY 1, 1956

(2) — JULY 2 THRU JULY 7, 1956

- BOB OSGOOD
- JOE LEWIS
- RALPH MAXHIMER
- BRUCE JOHNSON
- TERRY GOLDEN
- BOB RUFF
- JAY OREM

Additions to both  
faculties will be  
announced in  
Sets in Order.

AND THEIR WONDERFUL WIVES

## FACULTY FOR THE 3rd SESSION

(3) — JULY 29 THRU AUGUST 3, 1956

- BOB OSGOOD
- "JONESY" JONES
- FRANK HAMILTON
- ARNIE KRONENBERGER
- BOB RUFF
- JAY OREM

overseas as in this country. Starting as an electronics engineer, Joe tried calling on the side and became in immediate demand. His engineering went and the square dancing won. He is featured caller on Intro Records and Joe's own J Bar L label. This will be Joe's fourth season at Asilomar.

**RALPH MAXHIMER** (*First Two Sessions*)

Working as Recreation Director with the Los Angeles Parks & Recreation Dept., Ralph found Square Dancing a fine social integrator during war years. A follower of the late Carl Myles and Ray Shaw, Ralph began calling in 1945. He has attended the Shaw Institutes since 1947 and turned to this activity full time in 1949. Ralph has held callers' schools and developed exhibition groups such as the famous Levis and Laces. He has appeared on TV and has presented Round and Square Clinics over the country. Busy Ralph is President of both the Southern California Round Dance Teachers Association, and the Southern California Callers' Association.

**JAY OREM** (*All Three Sessions*)

As Business Manager of Sets in Order's various enterprises, Jay has absorbed a wealth of Square and Round Dance technical as well as routine information. Leaving a selling job to join Sets in Order Magazine on its second issue late in 1948, Jay helped form many Sets in Order policies as well as to set up the first Asilomar Institute in June, 1951. As an active participant in the inner workings of square dance clubs and associations, Jay has made a thorough study of this phase of Square Dancing and uses this knowledge in leading the Dancer Clinics at Asilomar.

**BOB OSGOOD** (*All Three Sessions*)

A pioneer in present-day Square Dancing, Bob did his first allemande in the Tonto National Forest of Arizona in 1939 and tried his first calling while in college in 1941. After four years in the Navy, he spent four more as Public Relations Director for a soft drink firm. During this time he had the opportunity to study the Square Dance picture as it spread across the land. In 1948 he produced the first issue of the National Square Dance Magazine, Sets in Order. With Square Dancing as a full time business, Osgood has produced four TV series since 1948. He has done technical direction for several motion pictures, the latest being Paramount's "Pardners." Travels have taken him into 32 states, 4 provinces of Canada, and the Dutch West Indies. He has MC-ed many top Square Dance events, recorded on his own Sets in Order and on Capitol labels, and edited several texts on Square Dancing. He founded the Asilomar Institutes and serves as Director.

**BOB RUFF** (*All Three Sessions*)

Bob claims Sioux City, Iowa, as his birthplace, school teaching as his vocation and calling Square Dances his pleasure. A graduate of Occidental College, Bob served as a PT boat officer in the Navy until his release in 1946. Today he teaches physical education at Huntington Park, California. Bob began Square Dancing in 1947 and calling in 1948. Since that time his classes have kept constant capacity level. Bob's clear teaching methods, his pleasant calling, and winning personality have made him important to Asilomar. He records for Sets in Order.

Lewis

Maxhimer

Orem

Osgood

Ruff







# ACCOMMODATIONS . .

## . . . Food and Recreation at Asilomar

**M**ANY square dancers who have not attended any of the Sets in Order Summer Institutes at Asilomar must wonder exactly what are the physical attributes of this place which has been described at times as a state of mind. Actually, Asilomar is rich in comfortable accommodations for rest, food and fun. We'd like to tell you about them.

Among the living accommodations are, first, the Long House. This is a rustic building, long — as its name implies — with small twin bedrooms opening off a central corridor. Community lavatories, showers and toilets are provided separately for men and women. This building is for the budget-minded, or for young people who find in Long House the feeling of a mountain camp.

Guest Inn, Scripps and Lodge are three large rambling buildings of approximately the same type of housing. Each has a commodious living room with a rustic fireplace, comfortable chairs, tables, etc. In these three lodges, connecting baths serve two rooms each and contain shower and toilet. Hot and cold running water is provided in the rooms which are designed for from one to three people.

Hill Top has a charming living room with a fireplace and the bedrooms have private baths. (How we wish *all* the rooms had private baths.) In all of the above housing, fresh towels are supplied daily, and there is an ironing board available in each lodge. Bring your own iron.

The great building where you will take your meals is called Crocker Dining Hall. There is nothing quite like the feeling of walking in to breakfast out of the crisp morning air and see-

ing the fires ablaze in the great stone fireplaces, smelling the wonderful and abundant food and entering the clatter and clamor of the daily reunion with your dancing camp-mates. You will find that meal time is the time when you can most easily chat with others and really get acquainted.

Meals are served semi-cafeteria style, i.e., the first course is usually on the table, then you get up, table by table, to file out and pick up your hot food.

What might be termed the "heart" of Asilomar is the Administration Building where you will register and the Sets in Order Institute office will be found. There is a spacious lobby for lounging, reading, playing ping pong and pool, also a piano and a candy stand. The record store, designed as a service to participants, is planned for this building.

But you came here to dance? Of course, and you'll do most of it in Merrill Hall, a big peaked-roof building which can dance 25 squares and by its capacity for dancing we have decided the capacity of the camp. Daily classes will be held here and the night dances as well as the after dinner Fireside Hour of singing and discussions.

There are other attractions at Asilomar too — including tennis courts and a heated swimming pool. Nearby are the famous 17-Mile Drive of the Monterey Peninsula, historic Monterey, and picturesque Carmel.

Asilomar is a delightful world all to itself. It is something you must experience to thoroughly understand. Ask your friends who've been there.

Merrill Hall —  
practice session



Guest Inn — A  
typical bedroom



Mealtime — A  
popular course



A Scripps Living  
Room session



Trees and rustic  
buildings at Asilomar







# Asilomar is for the youngsters, too...

**E**SPECIALLY directed towards those Square Dancing parents who plan their vacations for the entire family, Sets in Order Summer Institutes will include special supervised recreation for the children of participating Square Dancers.

## Diversified Program

Bob and Babs Ruff, Whittier, California, will set up and guide this particular course. These two are well-qualified for this important post through much experience in recreation work. Hobbies and crafts, special games, swimming in a large heated pool, nature study hikes, glass bottom boat trips, etc., are just a few of the many outstanding recreational possibilities for the youngster. Special parties and some Square Dancing plus many delightful surprises are in store for youngsters from the age of 5 through 18. (Parents desiring to bring children younger than five years old should write us for special arrangements.)

Programs will be designed for various age groups so that the maximum of fun and enjoyment will be provided for all.



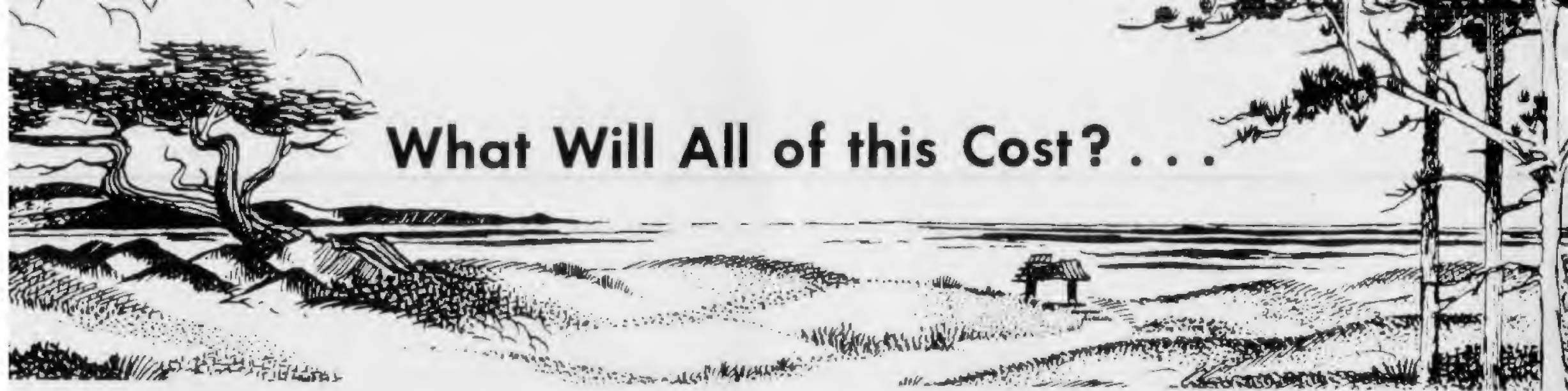
Ah — A nice dip in the pool during free time

## Baby Sitters

Night-time supervision of youngsters, with qualified baby sitters, will allow the parents to have their evenings free for Square Dancing. Most of the families with children will be housed in Hill Top, Lodge, or the Long House.







# What Will All of this Cost? . . .

## RATES ON GROUNDS

AS IN previous sessions most of those attending Sets in Order Institutes will live right on the grounds, where room and board will be supplied. There is room for about 200 dancers on the grounds and it is American plan — three squares (meals, that is) — per day. The rates shown below include tuition, meals and accommodations. The difference in rate depends on the type of accommodations you desire. The basic rate is intended to be all-inclusive. You should not have to spend another cent while you are on the grounds unless you want cokes, candy bars, records, etc.

A deposit of \$10.00\* for each person is required.

Accommodations are assigned on a “first come, first served” basis.

Accommodations, per person:	Two Adults in a room	Single Occupancy	Children 12-18	Children 5-11
Long House: 15 twin bedrooms, central shower, lavatory and toilet facilities ....	\$61.25	\$66.25	\$46.25	\$41.25
Guest Inn: 45 twin bedrooms, connecting toilet and showers .....	67.50	72.50	52.50	43.75
Lodge: 5 single, 1 double, 10 twin bedrooms, 4 3-bed rooms — connecting toilet and showers .....	71.25	76.25	56.25	43.75
Scripps: 18 singles, 4 doubles, 8 twin bedrooms, connecting toilet and showers. (This building will be used mostly for single people) .....	71.25	76.25	56.25	43.75
Hill Top: 5 twin, 9 3-bed rooms, 2 4-bed rooms, all private baths .....	72.50	.....	57.50	43.75

Sometimes dancers will want to bring a non-dancing adult along. We can usually arrange for this to be done, but we suggest you write us for cost and particulars.

## RATES OFF GROUNDS

Those who wish may live off grounds, paying only for tuition and off grounds fee for use of classrooms, recreation facilities and the several “extras” furnished by the Institute. Some dancers like to live off grounds and still have their meals with the group. We feel strongly, however, that you will gain the most from the Institute by staying on grounds.

A deposit of \$5.00\* for each person is required.

	Callers and Dancers	Children 5-18
Off Grounds (No Meals) .....	\$31.75	\$16.75
Off Grounds (All Meals with group) .....	53.00	38.00

Off grounds people may purchase single meal tickets from the Asilomar management on the spot at nominal cost.

\* Deposits are refundable up to 30 days before the session starts.



# THIS 'N THAT . . . *Miscellaneous Information*

Each session starts at 1 P.M. (have your lunch elsewhere) on the first day, and ends at 1 P.M. after lunch on the last day.

Trailers may be parked but not lived in on the Asilomar grounds.

Write to Monterey Chamber of Commerce, Monterey, California, for information about motels, etc., in the area, for your accommodations either before or after the Asilomar sessions.

Dancers should plan to bring comfortable square dance clothes and shoes; square dance party clothes; *long sleeved shirts* for the men; sweaters, jackets or shawls and a light coat.

As a service to the participants, it is planned to have a stock of square dance records and books, clothes, shoes, and accessories available for purchase.

**SPECIAL NOTE:** *No deposits are due until April 1, 1956* (but may be included with application). A deposit of \$10.00 for every person is required after that date and may be refundable up until one month before the starting date of each session. Balance due will be paid upon arrival at Asilomar.

This application must be accompanied by a recent snapshot of each adult applicant for a more friendly recognition upon arrival. Those who have attended a Sets in Order Asilomar Institute need not enclose a picture.

*(Fill out this application — tear along dots — mail real quick)*

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## SUMMER INSTITUTE — ASILOMAR — APPLICATION FORM

Please hold my spot in the Sets in Order Institute I have checked below:

June 26 to July 1 ☐      July 2 to July 7 ☐      July 29 to August 3 ☐

Name: (1) ..... (2) .....  
(Please state Mr., Mrs., or Miss and list names as you want them to appear on your name tags)

Address .....  
STREET CITY & ZONE STATE

Children: 1..... (age: ) 2..... (age: ) 3..... (age: )  
(Boy-Girl) (Boy-Girl) (Boy-Girl)

I have attended the following Asilomar Sessions in the past:

1951 ( ) 1952—1st ( ) 1953—1st ( ) 1954—1st ( ) 1955—1st ( ) Feb. 56 ( )  
1952—2nd ( ) 1953—2nd ( ) 1954—2nd ( ) 1955—2nd ( )

HOUSING: I have checked my first and second choices for housing:

Long House ( ) Lodge ( ) Scripps ( ) Guest Inn ( ) Hill Top ( )

It is necessary for us to eat and live off grounds ( )

It is necessary for us to stay off grounds but we will eat on grounds with the others ( )

**Send this completed application to:**

**SETS IN ORDER INSTITUTES, 462 North Robertson Blvd., Los Angeles 48, California**

**Be sure to complete the reverse side of this application.**



# Here is the Sets in Order Institute STAFF

**C**LOSING of one Asilomar is just the beginning of plans for the coming year. Conference after conference is held wherein new ideas from within the staff and from participants are discussed and thought out carefully for their acceptability in making each Institute better than the year before. In addition to the faculty listed and all the features described in this brochure there will be many other attractions and "surprises" added for the pleasure of all. The year-round planning and conference management falls on the shoulders of these three members of the Sets in Order Staff:

**BOB OSGOOD** — Bob is the Institute Director, a position he has held at all the Sets in Order Asilomar sessions. Actual planning of the courses, coordination with the faculty members and behind-the-scenes activity is all part of his job.

**JAY OREM** — Jay Orem is Business Manager for the various enterprises of Sets in Order, including Asilomar. Jay will be in charge of all accommodations and will act as Registrar and Treasurer for the Institute. In addition to his responsibilities on the staff, Jay will conduct the scheduled clinics for dancers, clubs and associations.

**RUTH PAUL** — Really Mrs. Asilomar, Ruth Paul is the one who does most of the advance work on preparing the Asilomar notebooks, helps assign accommodations, etc. Ruth will also prepare the Institute's daily paper and act as general all-around information bureau for the Institute.



*(Tear or Cut Here)*

**Ruthie**

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## SUMMER INSTITUTE—ASILOMAR—APPLICATION—Page Two

Each Asilomar Institute session is planned to fill the needs of those attending—that is why no two sessions are exactly alike. To help in better planning of the Institute of your choice, please fill in these questions:

How long have you done western square dancing? .....

If you are a caller, how long have you been calling? .....

Please list one or two square dance clubs you belong to or attend regularly:

1. ....

2. ....

Who is the caller for these groups? .....

With which square dance association (if any) are these clubs affiliated? .....

If you have never attended one of the Sets in Order Summer Institutes, please check the following figures and fundamentals which you know and can dance well:

( ) Right and left through

( ) Ladies chain

( ) Do si do (Northern)

( ) Wagon wheel allemande

( ) Allemande thar

( ) All around and see-saw

( ) Away you go allemande

( ) Red Hot

( ) Triple allemande

( ) Basic Waltz

( ) Basic Polka

( ) Basic Schottische

If this is your first Asilomar, be sure to enclose a recent snapshot of yourself and partner.

With the National Square Dance Convention to be held in San Diego, California, June 22 thru June 24, 1956, this will be Square Dance Institute's greatest summer. Be sure to send your application in today to reserve your spot. Advance Registration is necessary.



## FALDERAL

By Jim York, Mill Valley, Calif.

1st and 3rd bow and swing  
Go up to the middle and back to the ring  
The right and left thru across the floor  
Four ladies chain—a grand chain four  
Whirlaway when you get straight  
Head two gents and a brand new date  
Go forward up and back once more  
Then into the middle and circle four  
Go once around and hear me shout  
California twirl and stay faced out  
Sides pass thru across the floor  
Go around just one then circle four  
One full turn and don't you know  
The inside high and the outside low  
Circle up four in the middle of the floor  
Once around and then no more  
Pass thru, split the ring and around just one  
Four in line—we'll have some fun  
Go forward eight and eight fall back  
Forward again and Box the Gnat—  
Then trail thru to a left allemande  
Partner right—a right and left grand

## FLOATIN' DOWN TO COTTON TOWN

By Don Armstrong, New Port Richey, Fla.

Opener, Middle Break and Closer:  
All join hands, you circle left around  
Stop—swing your corner lady round and  
round (then)  
Allemand left and allemand thar, right 'n'  
left and then star  
Back up, boys, turn that star, shuffle along  
but not too far  
Sashay round your corner, come back and  
swing your own  
Swig her once or twice, and then you  
promenade home  
(\*)Drift along on your canoe, come back  
home and swing you two  
Floatin' Down To Cotton Town

All circle left, swing corners, who become temporary partners. Allemand left new corners, pass temporary partner touching right hands in passing, take left forearm hold with next and gents swing into a right hand star in center, walking backwards while ladies walk forward. Gents are now with original partners. Release and sashay corners passing first left shoulders, come back to partner and swing, promenade back to home position.

### Figure:

Head couples bow, you two, go forward, pass right through  
Go round the outside, swing the gal that came to you  
—Yes, swing that gal then promenade home  
Head ladies chain to the right, turn 'em, boys, don't let 'em roam  
Four ladies chain, turn this sweet little maid  
Allemand your corner, come on back and promenade  
(x)Promenade, go hand-in-hand, down to good old Dixieland  
Floatin' Down To Cotton Town  
Couples 1 and 3 bow, pass through center of

set, separate with gents turning left and ladies turning right on outside of set. Meet opposites behind side couple, swing opposite and take short promenade back to gents' home positions. Ladies 1 and 3 chain to right, four ladies grand chain to opposite gent, who becomes new partner. Allemand corners, return to new partners and promenade full around set to gents' home positions.

Repeat Figure with head couples active again  
Repeat Opener for Middle Break

Repeat Figure with side couples active

Repeat Figure with side couples active again

Repeat Opener for Closer except to call tag starting at (\*) as follows:

Drift along down Swanee shores, come back home and swing some more  
Floatin' Down the River, Good Ol' Swanee River,  
Floatin' Down To Cotton Town  
Alternate patter for Middle Break starting at (\*)  
Walk along while banjos play, in the good old fashioned way  
Floatin' Down To Cotton Town  
Alternate patter for Figures starting at (x)  
Well, you're drifting down the stream, with a lady that's a dream  
Promenade, go two-by-two, in your leaky old canoe  
Promenade, you're homeward bound, walkin' with sweet Georgia Brown

## WE'VE GOT RHYTHM

By Ed Gilmore, Yucaipa, California

Record: With Calls by Ed Gilmore, Balance 102-A  
Instrumental by the Boom-Chuck Boys, 202-A

### Introduction:

Left hand 'round your corner, right hand round your partner  
Gents star left now and come back to your own  
Wagon wheel your partner, star promenade her  
Keep that star a turnin' until you get back home  
Turn 'em in the ladies star, gents stay right where you are  
Turn your partner left now, and docey corners all  
Swing, swing your pretty maid, twice around then promenade  
We've got rhythm, who could ask for anything more  
Who could ask for anything more . . .

### Figure:

Head couples swing now, sides right and left through  
Number one split the ring and four in line you stand  
Line of four, cross the floor, ends turn in, cross again  
Turn your ladies under and all four ladies chain  
Send 'em 'round the outside, back to their partners  
Left hand 'round your partner, go all the way around, corner  
Swing, swing the corner, and then you promenade her  
You've got a new gal, who could ask for anything more,  
Who could ask for anything more . . .



## TWO HEARTS

By Cleo Harden, Coalinga, Calif.

**Music:** Windsor No. 7632. The Rhythmates.

**Starting Position:** Open dance position, inside hands joined, both facing in LOD.

**Footwork:** Opposite throughout for M and W, directions given are for the M's footwork.

### PART "A"

#### Measures

**1-4 Run Fwd; Waltz Across; Run Bwd; Waltz Across;**

Start L ft, take three short running steps fwd in LOD; M starts R ft and does one waltz step across in front of W making 1/2 R face turn to face in RLOD as W starts L ft and does one waltz step across under joined hands, making 1/2 L face turn to face in RLOD (part should progress slightly in LOD while crossing over and end with M on outside); start L ft, take three short running steps bwd in LOD; with one waltz step, cross back to starting pos, M crossing back of W;

**5-8 Bal Fwd; Bal Bwd (Face); (RF) Waltz; Waltz;**

Step fwd LOD on L ft and touch R toe to L instep; step bwd on R ft touching L toe to R instep and pivot to face part; continuing to turn RF M steps bwd on L ft in LOD to do two Meas. of RF turning waltz in closed pos. End to resume open pos facing LOD having made one complete turn;

**9-16 Repeat Measures 1-8;**

**17-20 Step, Lift, —; Step, —, Close; Step, Lift, —; Step, —, Close;**

In open pos facing LOD step fwd on L ft and lift R, swinging ft fwd and holding for ct 3; step on R, and with a delayed canter movement close L to R on ct 3; step fwd again on R ft and repeat action using opposite ft;

**21-24 Step, Lift, —; Bwd, —, Close; Step, Lift, —; Bwd, —, Close;**

Step fwd LOD on L ft and swing R ft fwd, hold one ct; step bwd on R in RLOD and with canter movement close L to R on ct 3; repeat action with opposite footing and still backing up RLOD;

**25-28 Bal Fwd, Touch, —; Bal Bwd, Touch, —; Roll/Away, —, Step; Face, Close, —;**

In open pos step fwd on L and touch R toe to L instep; step bwd on R and touch L toe to R instep, turning to face part; stepping fwd on L roll away from part (M turning LF, W turns RF) and, in canter rhythm, step R continuing turn on ct 3; step on L as part face with M's back to center of circle and taking closed pos, close R ft to L and hold one ct;

**29-32 Bal Bwd; Waltz (RF); Waltz; Twirl;**

Bal back on L ft twd COH in closed dance pos; in 2 Meas. of RF turning waltz make one complete revolution until M has back twd COH; as M waltzes fwd LOD, W makes RF twirl under her L and M's R joined hands to end facing LOD;

## REPEAT ALL OF PART "A"

### PART "B"

**1-4 Bal Fwd, Touch, —; Bal Bwd, Touch, —; Step, —, Close; Step/Pivot, —, —;**

In semi-closed dance pos facing LOD, step L ft fwd and touch R toe to instep; step R ft bwd and touch L toe to R instep; using a canter rhythm, step fwd L on ct one and close R to L on ct 3; quickly step fwd again on L and still in semi-closed pos pivot twd part to face RLOD;

**5-8 Repeat Measures 1-4;**

Moving RLOD and using opposite footwork repeat Meas. 1-4, M starting on R ft; Meas. 8 turn twd part to face with M's back to COH;

**9-12 Waltz (RF); Waltz Fwd; Waltz (LF); Waltz (LF);**

Starting RF waltz turn M steps bwd LOD on L ft continuing pivot to step R, then close L, making a full 3/4 turn to end first Meas. facing LOD; do one waltz fwd LOD (R-L-R) as W backs up; start L ft fwd LOD, do two Meas. of LF waltz turn doing one full revolution and ending with M again facing LOD;

**13-16 Waltz Fwd; Waltz (RF); Waltz; Waltz;**

Starting L ft, do one fwd waltz in LOD; starting fwd on R ft, do three R face turning waltzes, making short turns on each waltz step to complete one turn ending with both facing in LOD in semi-closed position.

### REPEAT PART "B"

**Repeat Part "A" (full 32 Measures)**

### PART "C"

(Tag Ending)

**1-6 Waltz Forward; Man In Front; Waltz (RF); Waltz; Twirl; Bow;**

In open dance pos and starting L ft, do one fwd waltz in LOD; starting R ft and with one waltz step M moves fwd and across in front of W to face in RLOD while W takes 3 steps almost in place; take closed dance pos and, starting bwd on L ft, do two R face turning waltzes making a 3/4 turn; W does one complete R face twirl under her own R and M's L arm; part acknowledge with a bow as M joins his R hand with W's L at arms length, M's back twd COH.

Sequence: A-A-B-B-A-C

### BREAK

By Mel Bemus, San Rafael, California

**First and third bow and swing  
Right and left thru across the ring  
Two and four, two ladies chain  
One and three, two ladies chain  
Two and four a half sashay  
One and three bow and swing  
Separate go around one  
Into the center, pass thru  
Cross trail, U-turn back  
Pass thru, there's your corner  
Allemande left, etc.**



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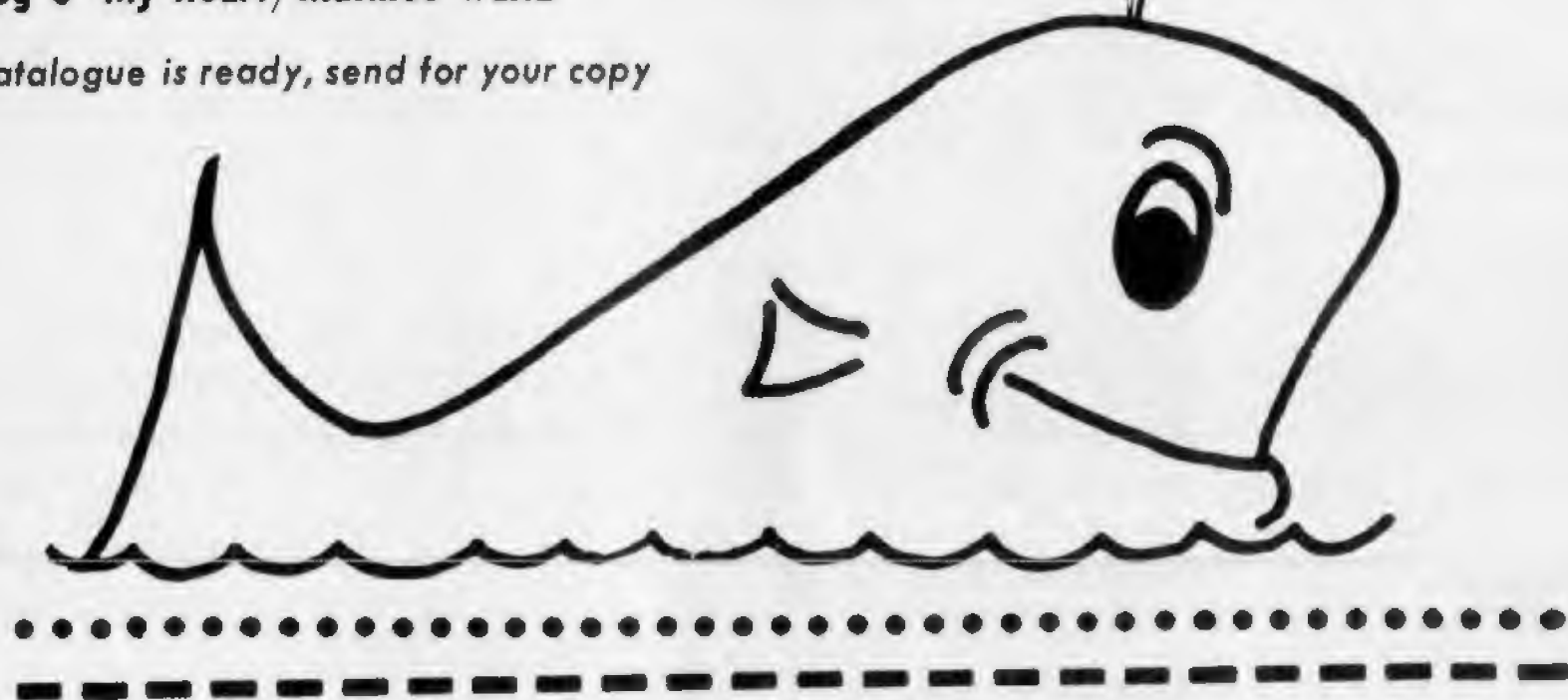
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- #7445 Floatin' Down to Cotton Town/Trail of The Lonesome Pine**
- #7443 There's A Rainbow 'Round Your Shoulder/No, No, Nora**

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Just a note to let you know about our Square Dance activities here on the Island. Mrs. Silvers (rightly termed my "spark plug") and I recently completed a 3½-year tour at the Navy Base at Kodiak, Alaska. Coming here, we found Square Dancing was almost nil, so we began to see what we could do to revive the interest. It developed that the big reason was "no caller." Now we have dances here and there all over. As is the usual condition in military bases, about the time we get a few sets going good — out they go, new ones come in, and we begin all over again. We have taught hundreds of couples the fundamentals of Square Dancing and enjoy our work very much.

A. L. "Pop" Silvers

Agat, Guam, M.I.

Dear Editor:

So you want to know how we got the coffee urn for the Dixie Twirlers? . . . It started with your offer of the urn if we could raise 50 subscriptions to Sets in Order. Howard Williams, our President, is a self-starting atomic pile from 'way back — it didn't take him any longer to get in touch with two other wonderful guys than it took him to make up his mind. Caller Pat Paterick . . . and Caller Clair Young . . . offered enthusiastic co-operation.

A Jamboree was born. Callers: Pat Paterick and Clair Young. Place: Falls Church High School. Date: October 1. Admission: One subscription to Sets in Order. Publicity: Howard Williams . . . Arrangements: Howard Williams . . . All other Committees: Howard Williams.

Pat and Clair's other clubs, especially the

(Continued on page 38)





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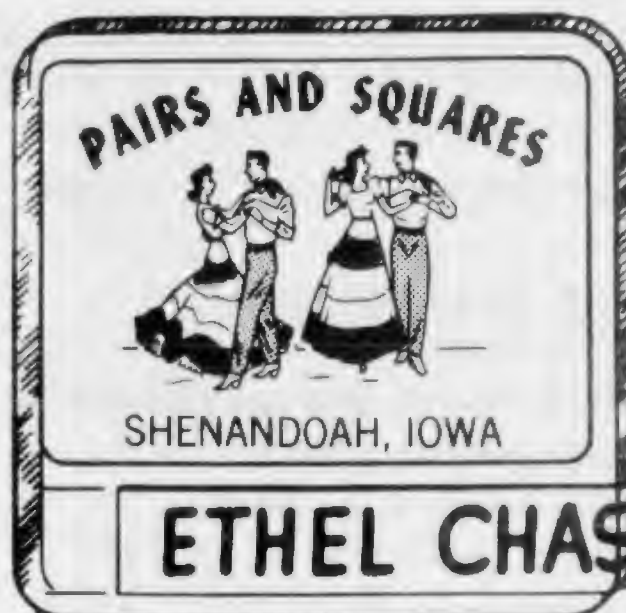
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## LETTERS - Continued

Potomac Promenaders, Foot and Fiddle, and Virginia Stars, sent large delegations. Ann Williams, Helen Paterick, and Betsy Young got behind their husbands to help. It couldn't go wrong. Pat Paterick is Northern Virginia's Mr. Square Dancing himself, and Clair Young is up-and-coming. A lot of folks came for fun, and had it. They felt that buying a subscription to Sets in Order as a ticket of admission was something like stealing an evening's square dance delight . . .

Art Symons  
Arlington, Va.

Dear Editor:

Thank you for the wonderful Index on dances (SIO, Nov. 1955) . . . It is just what we have needed for ever so long. As usual your magazine is getting better all the time. We can hardly wait to read each one, and to receive the next. Especially fine, we think, are the articles on styling, etc., and Women on the Square. However, *all* the information on *everything*, whether advertising or the Calendar of Events, is most intriguing.

Mrs. R. R. Dynesius  
Jackson, Tenn.

Dear Editor:

We enjoy your magazine so much, I don't know what we would do without it. We use it in so many different ways, it's priceless. My husband is State President of the South Dakota Callers' Assn., so anything we can do to make our dancers have fun, we go all out to do it. . . . From your November Sets in Order we have already planned to use many of your ideas . . . and are looking forward to anything more you can send along.

Helen Rawlins  
Henry, South Dakota

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## LETTERS - Continued

Dear Editor:

According to your reminder, my subscription to SIO is about to expire. This could only mean that 12 more editions of your wonderful publication have been received and enjoyed since my last check to you. I wouldn't think of being without it, and I wouldn't want my friends to be without it, either.

Mrs. D. H. McDevitt, Dayton, Ohio

Dear Editor:

I would like to tell you of another instance that shows what wonderful people Square Dancers are.. \$350.00 was needed to repair about 40 T.V. sets at the Columbus State School, an institution for mentally retarded children. How to get the money quickly? Have a Benefit Square Dance . . . One telephone call was made to the presidents of each of the following clubs: Cale-Ho, Promenaders, Linden Squares, Doci Do, Whirlaway, Hilltop YMCA, Holleday Hill, and Columbus Folk Dancers.

The Columbus State School donated the hall; the Cale-Ho's furnished the equipment. Callers Jud Boley, Ed Grover, Chris Christopher and yours truly did the calling. A wonderful time was had by all with the promise we would surely do it again. The result . . . \$366.05. Wonderful people, these square dancers . . .

R. J. Nuessle, Columbus, Ohio

### WASHINGTON, D. C. AREA FEATURES OSGOOD

The George Mason High School, in Falls Church, Virginia, will be the site of the First Annual Dixie Promenade, Saturday, March 17, 1956. Howard Williams, Chairman of the event, announces the caller will be Bob Osgood, Los Angeles, California.

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Charlie Baldwin, Editor  
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## **THAILAND TV DANCERS**

Pictured are a group of Thailand square dancers performing for their local TV. At the right, calling, is Floyd Wilson of the Bangkok YMCA, who has done so much to promote square dancing in Thailand. In the group are Thai, American, German, and Indian dancers. Floyd says, "The girl you cannot see in the



picture is an exact twin of the one in the white blouse, so look at the other girl twice!" After the TV show, a Rotarian who had seen it, asked the group to perform at a Rotary Club luncheon, so they had a chance to introduce a few more people to their favorite hobby.

## **IN OLD OKLAHOMA**

In Oklahoma, where pleasant strains from the last Convention still echo, Howard Thornton has been appointed as Director of a huge Caravan numbering more than 200 Oklahoma dancers who will motor to San Diego. The Caravan, sponsored by the Oklahoma State Federation of Square Dance Clubs, will leave Oklahoma on June 17, and travel to California with housing and meal stops pre-arranged along the route. One dancer from Los Angeles plans to fly back to Oklahoma and drive out with the Oklahoma gang, the trips sound like so much fun!

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### TABULATE DIMES

In the interest of showing how square dancers will support a cause they believe in, Sets in Order will again offer a tabulation of total funds gained from March of Dimes dances all over the country. Please send a note of the figures from YOUR dance as soon as possible, so that it can be included in the listing.

### HARVEY CLOSE

One of the most beloved figures in square dancing and one who had devoted much time to his favorite hobby, Harvey Close of Twodot, Montana, passed away in November. He went

to Montana in 1950 to instruct square dancing and the same year married Mrs. Margaret Larson. Everyone who ever met Harvey will long remember his sincerity, good nature, and the contribution he made to the square dancing activity of the nation.

### OMAHA DATES SET

The good news relative to the Annual Omaha Festival returning to the Ak-Sar-Ben this year has just been released by the committee in charge of the event. Two dates, Friday, May 18th and Saturday, May 19th have been confirmed. Names of the callers to be featured will be released at a later date.

*Sets in Order* presents

## BLOSSOM TIME

A round dance designed by Art Carty of Birmingham, Michigan, and recorded and released in time for your spring time dancing pleasure. A beautiful round dancer's round dance.

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## CALENDAR OF SQUARE DANCING EVENTS

- Feb. 2-3-4-5—9th Ann. Carrot Carnival  
Holtville, Calif.
- Feb. 3-4—10th Ann. Dudes & Dames Frolic  
Denver Univ. Student Union, Denver, Colo.
- Feb. 4—4th Ann. Couple Dance Fest.  
Houston, Texas
- Feb. 9-12—El Charro Days Fiesta  
Brownsville, Texas
- Feb. 10-11—9th Ann. Valley of the Sun Fest.  
Phoenix, Ariz.
- Feb. 11—Polio Benefit Festival  
City Audit., Hastings, Nebr.
- Feb. 12—Palomar Assn. Jamboree  
Community Center, Oceanside, Calif.
- Feb. 17-18—5th Annual Jamboree  
St. George, Utah
- Feb. 18—Mississippi Square Dance Festival  
YWCA Gym, Jackson, Miss.
- Feb. 17-19—3rd Ann. Fresno Convention  
Munic. Audit., Fresno, Calif.
- Feb. 19—4th Ann. Ben. Jamb. Danebo Circle 8  
Eugene, Ore.
- Feb. 24—6th Ann. Rodeo Square Dance  
Mansfield Jr. H.S., Tucson, Ariz.
- Mar. 2-3—3rd Ann. Azalea Trail Festival  
Mobile, Ala.
- Mar. 3—North Central Okla. Dist. Fest.  
Arkansas City, Kans.
- Mar. 10—Annual Jamboree  
Coliseum, Houston, Texas
- Mar. 10—Imperial Valley Assn. Festival  
(2 Bldgs.) El Centro, Calif.
- Mar. 17—1st Ann. Dixie Promenade  
Geo. Mason H. S., Falls Church, Va.
- Mar. 17—N.E. Okla. Dist. Fest.  
Fair Grounds Arena, Tulsa, Okla.
- Mar. 17-18—Alabama Jubilee  
Munic. Audit., Birmingham, Ala.
- Mar. 17-18—5th Ann Promenaders Festival  
Recreation Hall, Sinclair, Wyo.
- Mar. 24—So Dist. Spring Fest.  
Civic Audit., Ardmore, Okla.
- Mar. 24—Mid-Tex Assn. Membership Jamboree  
City Coliseum, Austin, Texas
- Mar. 30-31—Four States Assn. Spring Fest.  
Texarkana, Tex.
- Mar. 31—5th Saturday Hoedown (Casa Colina  
Ben.), Munic. Audit., Riverside, Calif.
- Apr. 6—Aggie Haylofters 9th Ann. Fest.  
Fort Collins, Colo.
- April 6-7—4th Ann. Florida Convention  
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### CALENDAR - Continued

Apr. 7—N.W. Dist. Spring Fest.  
 American Legion Hall, Enid, Okla.  
 Apr. 7—District Fest.  
 Dodge City, Kans.  
 Apr. 14—10th Ann. Cent. Okla. Dist. Jamb.  
 Munic. Audit., Oklahoma City, Okla.  
 Apr. 14—Southwest Dist. Fest.  
 Wichita, Kans.  
 Apr. 20-21—New England Folk Festival  
 Worcester, Mass.  
 Apr. 21—Kansas State Festival  
 Topeka, Kans.

Apr. 22—Western Assn. Spring Jamb.  
 Sunny Hills, Fullerton, Calif.  
 Apr. 29—So. Coast Assn. Spring Fest.  
 Sunny Hills, Fullerton, Calif.

### PRE-ASILOMAR DANCE

Folks who arrive in the Monterey Peninsula area of California on the night before the opening of the First Winter Asilomar on February 12, are assured of a Pre-Asilomar Dance, according to information from dance enthusiast Frances Gove of Seaside. Just call Frances at 2-9557 and she will give you word and get you started on your fun-filled dance week.

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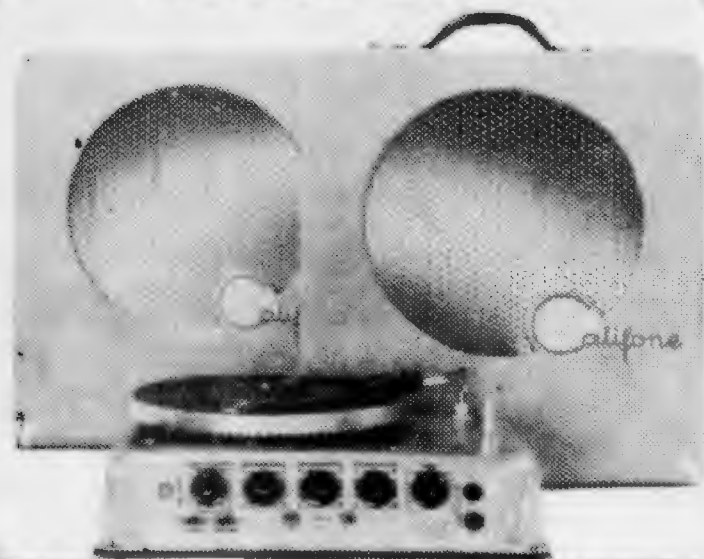
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**FLASHES FROM THE FIFTH  
NATIONAL CONVENTION  
FROM THE EAST COAST**

The Time: June 22-23-24, 1956 — The Place: Balboa Park, San Diego, California.

Registrations have been received at San Diego Headquarters for the 5th Annual National Square Dance Convention from the "CONTRABRAND" group of contra dancers in Boston, Mass. So the East Coast will "cross over" to join the San Diego section of this roaring national square dance fraternity. The Boston folks have just put their first Atlantic

Square Dance Convention under their belts in a most successful fashion and many of them are planning on coming West next June.

Also in Boston at the Atlantic Convention, a baking firm awarded four \$250.00 "scholarships" to four New England callers to attend the Fifth National. Via a popularity contest (dancers voted by writing the names of their favorites on bread wrappers), winners were: Al Brundage, Brookfield, Conn.; Dick Doyle, Milton, Mass.; Earl Johnston, Rockville, Conn.; Warren Popp, North Abington, Mass.

*(Continued next page)*

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### TRAIL DANCES

Trail dances across country are being lined up at a great rate. A complete listing will be sent to each registrant in ample time to enjoy them. What must be one of the first Trail Dances planned is that of the Tucson, Arizona, Community Square Dance Council for June 20-21, 1956. The dances were pinpointed by this go-get-em group 'way back in May, 1955!

In the host state, California, plans are popping. The Whirling Tops Club of Los Angeles will host a Trail Dance for Convention delegates on June 17, a Sunday, at Sunny Hills, the

big square dance barn near Los Angeles. Guests will be admitted free, of course. South Coast Association in the Long Beach area will play host to visitors on June 20, also at Sunny Hills. One of square dancing's sweethearts, known far and wide for her hospitality, is perky white-haired Harriette Blohm, of Hollywood, who will personally promote a Trail Dance, also at Sunny Hills, on June 21. Trail-end Dances at club level, where visitors will be absorbed by dozens of different club dances instead of one

*(Continued on page 46)*



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Music — by JERRY JACKA TRIO — of course

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### TRAIL DANCE - *Continued*

big dance, will be held all over San Diego County on June 21, the night before the Convention officially starts.

### PROGRESS REPORT

Under the capable Chairmanship of Howard Dudley, Reception and Hospitality Committees are being organized all over California. Travelers will be greeted at all railway terminals, bus stations, and airports by California square dancers.

Chairmen of the Registration Committee are Les and Helen Airhart, who have handled

similar jobs for the San Diego Fiestas in past years. Les particularly stresses the request to registrants to send enough money at one time to cover everything on the application blank. This saves time, trouble and expense. Also — Les asks registrants to please mark *who* in the family is the caller so that name-tags may be properly designated at once. If children are being registered for *dancing*, please include their first names.

Register NOW, and save money as well as later "hassles." For registration cards, write  
(Continued on page 48)



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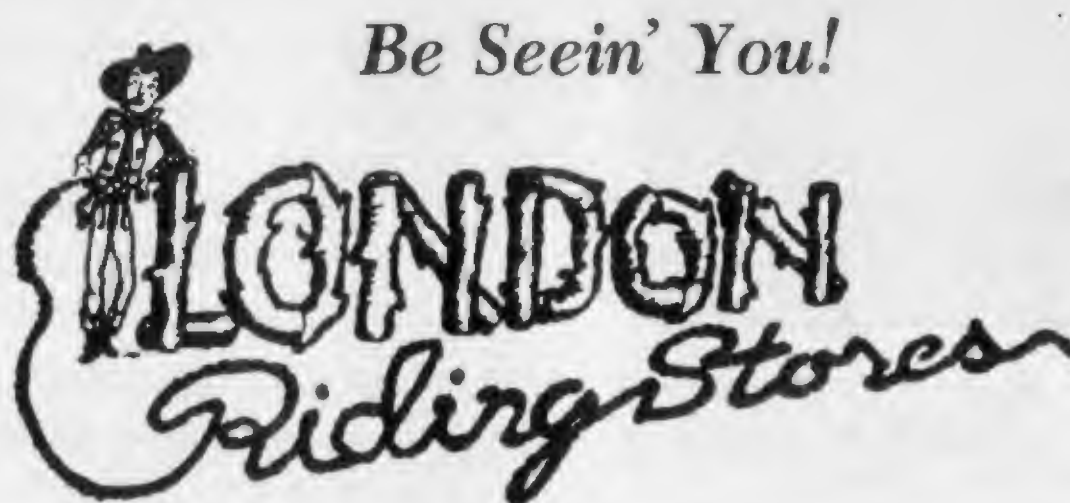
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### PROGRESS REPORT - Continued

5th National Convention Chairman, Bud Dixon, No. 5 North Second Ave., Chula Vista, Calif. Deadline on pre-registration will be two weeks before the Convention. If, and note this carefully, your trip must be cancelled at the last moment, you can get a *complete refund* up to five days before the Convention.

Program Chairmen for the Convention are Van VanderWalker and Frank Dyson, which gentlemen have a gigantic task on their hands,

with between 400 and 500 callers expected to attend. An elaborate system of 'phones will be installed at the bandstands to insure contact at all times between the Emcees and the committee rooms, including the "caller pool," where callers will be waiting in readiness to "go on" if a scheduled caller fails to appear.

IT WON'T BE LONG NOW! FOR FAMILY FUN — SAN DIEGO IN THE SUN! FIFTH ANNUAL NATIONAL SQUARE DANCE COVENTION. JUNE 22-24, 1956! SEE YOU THERE!

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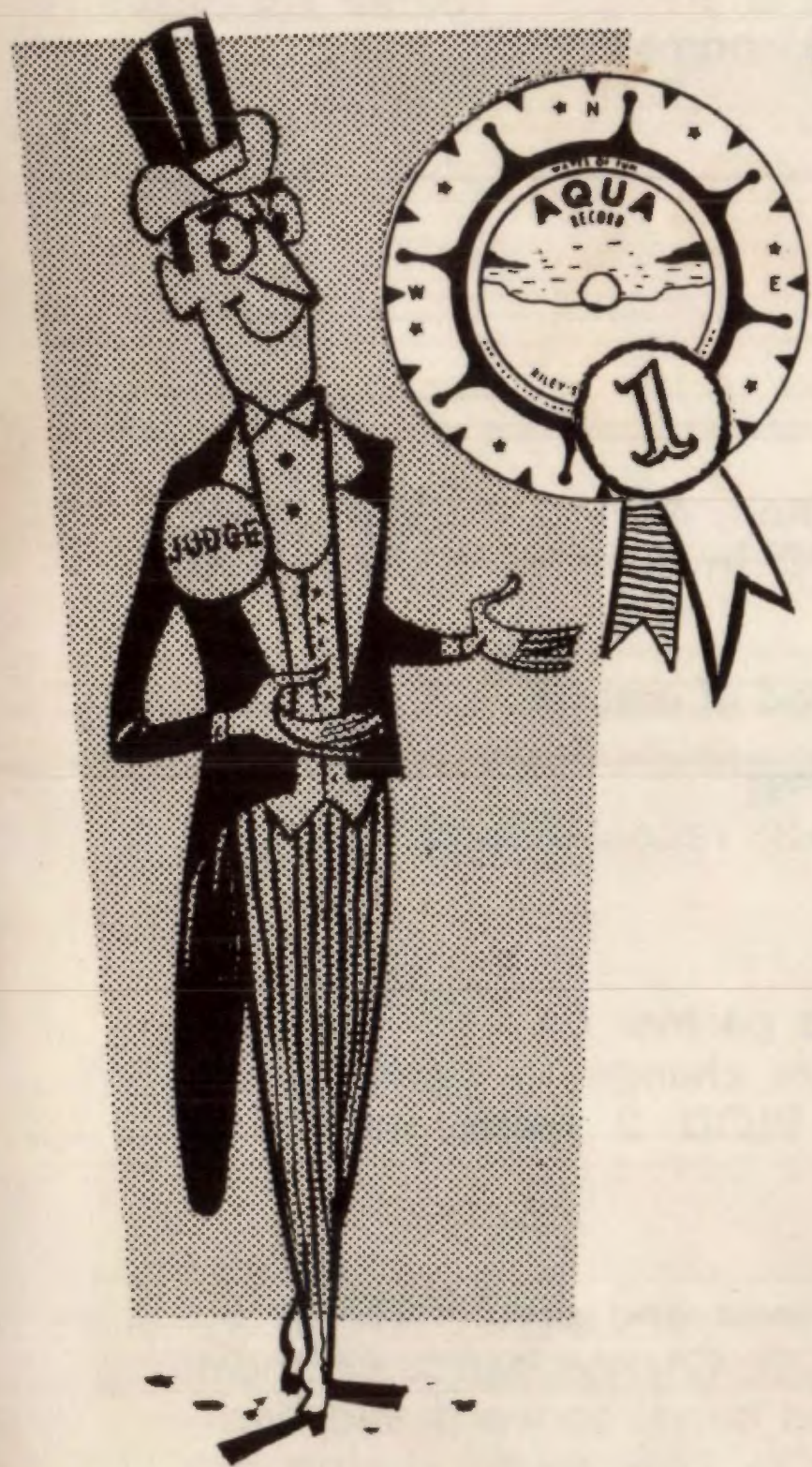
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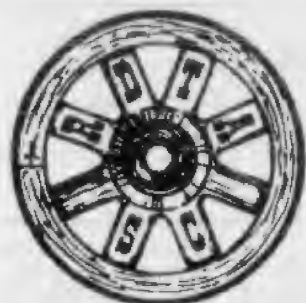
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By Susan Gentry, Oklahoma City, Oklahoma

**Record:** "Lili Marlene" MacGregor or Broadcast

**Position:** Open—facing LOD

**Footwork:** Opposite, directions to M

### Measures:

**1-4 Walk, 2; 3, 4; Slide, Slide, Slide, Slide;**

Four walking steps fwd ending in facing position, M back to COH; four sliding steps in same dir opening to face RLOD in open position at end of meas 4;

**5-8 Repeat meas 1-4 in RLOD keeping facing pos at end of meas 8;**

**9-12 Step, Swing; Step, Swing; Step, Swing; Step, Swing;**

Step L, swing R across; step R, swing L across; repeat ending in open pos facing LOD.

**13-16 Walk, 2; 3, Swing; Turn Back, 2; 3, Swing;**

Walk fwd 3 steps and swing R fwd; pivot twd partner on L (R face) and step on swinging foot (R) in RLOD as partners change to inside hands joined (M, L, W's R), continue walking in RLOD 2 more steps and swing L fwd;

**17-20 Two-Step; 2; 3; 4;**

Starting with L swinging foot continue swing bwd and pivot twd ptr on outside ft (M's R, W's L) to start two steps in LOD; Change hands on meas 17 so that inside hands are joined. Swing joined hands forward and backward to make a slight back-to-back and face to face action during the 4 two-steps.

**21-24 Two-Step Away; 2; 3; 4;**

Turning away from partner do 4 two-steps in a circle to change partners. Man circles back to W behind as W makes a small circle in place.

"Susan's Gavotte" printed originally in August, 1949, Sets in Order.



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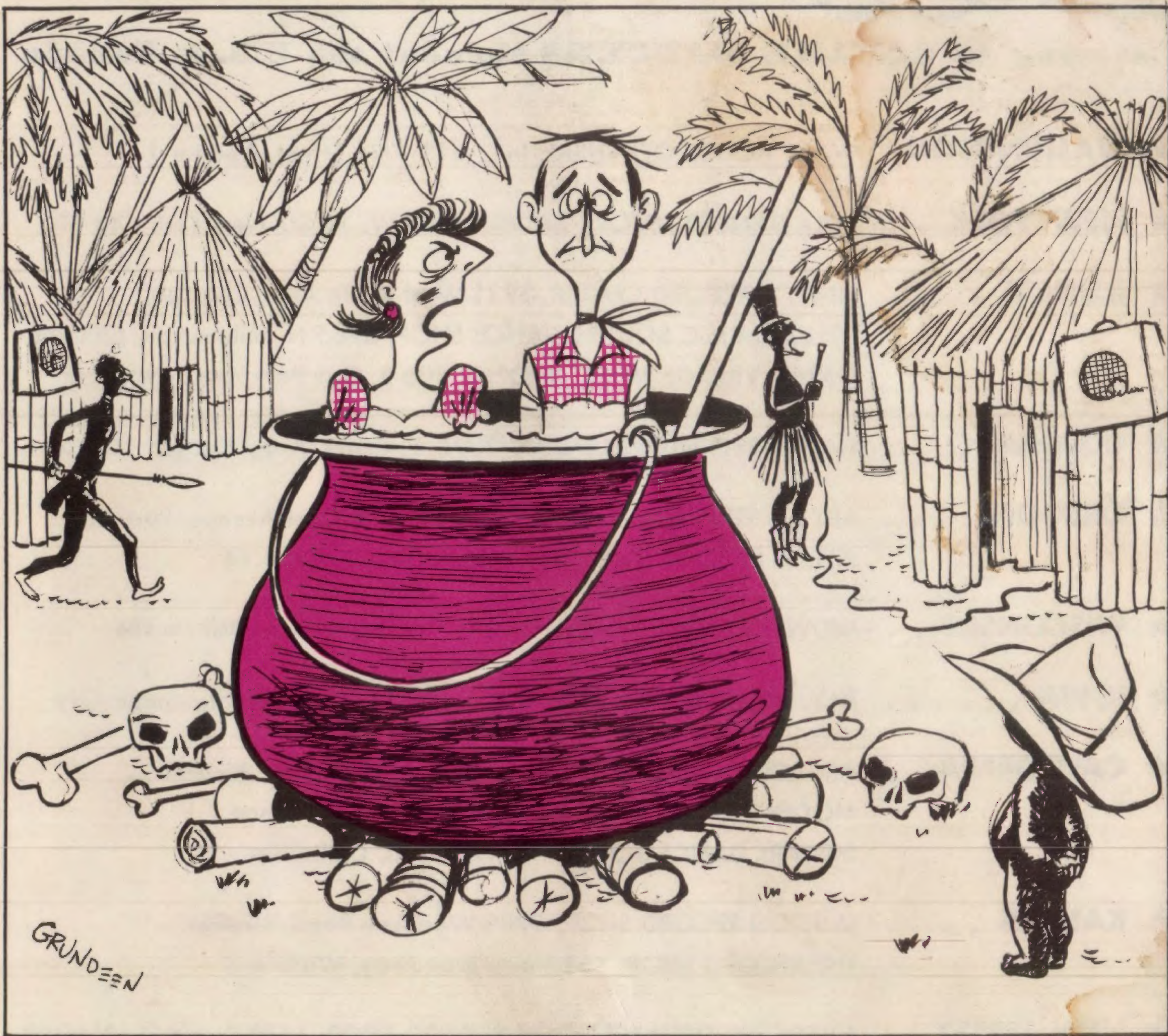
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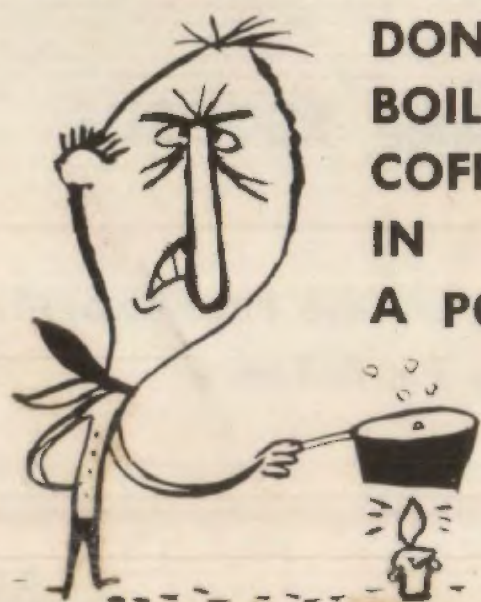
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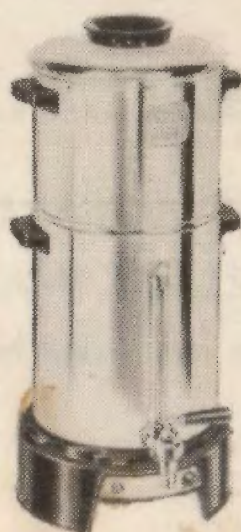


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